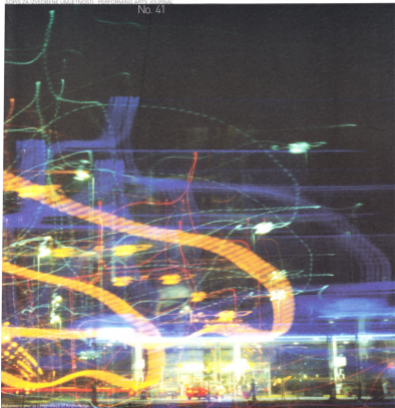


frakcija

SCENE ZA IZVRSNE UMJETNOSTI - PERFORMING ARTS JOURNAL

No. 41



Photograph by M. Hladky / M. Hladky

Unlike the earlier educational models, whose basic feature was a strict classification into the segments of production, distribution, and accumulation, the new educational models, which have appeared only recently, problematize precisely that fundamental characteristic, permanently upsetting the circular currents of knowledge, the number of subjects involved, the dynamics of exchange, and the definition of various types of knowledge, as well as the promise of emancipation in the broader context of production. It is that promise that has become crucial, for along with the essential openness towards realization in any context, there remains a latent possibility of falling into the trap of new disciplinary or a re-orientation of emancipation effects (e.g. through "programmed individualisation").

This thematic issue of Frakcija seeks to indicate the complexity of education problem, especially in the field of artistic production and educational models that are formative in this respect, regardless of whether they precede it, follow it as the conceptualisation of certain practices, or occur in a sort of mutuality that we may describe with the formula "art as knowledge production."

Beside presenting several concrete models (SMIL, PAF, East Dance Academy, Mobile Akademie, Everybody, Practicable...) and the way they function, we have sought to indicate the shift in the very notion of knowledge, which occurs as the cumulative result of heterogeneous practices implemented by these various models. The texts marked by the logo of documenta / 2 magazines are a part of Frakcija's contribution to the collective editorial project linking 70 printed or electronic journals from all over the world (www.documenta.de).

Beyond the thematic bloc, although not entirely beyond the scope of the "highways of knowledge" theme, the reader will find several texts published only in Croatian or only in English. In these texts, Frakcija is joining the debate on the problem of "imperialism of Performance Studies" and reviewing a new book from the Akcija series – Jon McKenzie, *Perform or Else*. The last contribution in this issue proposes some new answers to the challenge that we have been facing from the earliest days of our journal: in what way it is (still) / if at all possible to respond to performance (re-act, re-construct, reflect) beyond the genre of criticism or analysis.

Za razliku od ranijih edukacijskih modela, koji je temeljna oznaka bila strojna podjela na proizvodni, distribucijski i akumulativni moment, novi edukacijski modeli problematiziraju uzroci te temeljne oznake, stalno preokrećući cirkularne tokove znanja, broj subjekata koji su u njih uključeni, dinamiku razmjene i definiranja različitih tipova znanja, te u širem političkom kontekstu proizvode obećanje emancipacije. Upravo to obećanje postaje ključno, jer uz načelnu otvorenost za realizaciju u bilo kojem kontekstu, u njemu ostaje latentno prikrivena mogućnost padaanja u zamke nove disciplinarnosti i reprezentaciju učinaka emancipacije (npr. kroz "programiranu individualizaciju").

U tematskom bloku ovog broja Frakcije pokušali smo dati naznake kompleksnosti problema edukacija, naročito u polju umjetničke produkcije i edukacijskih modela koji su za nju formativni, bilo da joj prethode, slijede ili se kao konocualizacija odvedenih praksi, ili se događaju u onoj uzajamnosti koju označavamo sintagmom "umjetnost kao proizvodnja znanja". Uz predstavljanje konkretnih modela (SMIL, PAF, East Dance Academy, Mobile Akademie, Everybody, Practicable...) i načina njihove funkcioniranja, pokušali smo ukazati i na pomak u samom pojmu znanja koji se događa kao kumulativni učinak heterogenih praksi koje ovi različiti modeli implementiraju.

Tekstovi označeni logom documenta / 2 magazines do su priloge Frakcije kolektivnom uredničkom projektu koji povezuje 70 takanih ili elektronskih časopisa iz cijelog svijeta (www.documenta.de).

Izvan tematskog bloka, iako ne u potpunosti izvan domaćaja teme "autocesta znanja", dijelom samo na hrvatskom ili pak samo na engleskom jeziku, Frakcija se pridružuje razmatranju problema "imperializma izvedbenih studija" i objavljuje komentar nove knjige u biblioteci Akcija Jon McKenziea *Perform or Else*. Završni doprinos u ovom broju predlaže neke nove odgovore na izazov s kojim se suočava još od svojih prnih dana, kako je lupoća / josi mogućće odgovoravati na izvedbu (re-ogirati, re-konstruirati, reflektirati) onkraj žanra kritike ili analize.

Sadržaj

AUTOCESTE ZNANJA

- 004 **Nekoliko ulomaka o obrazovanju**
International Festival
- 018 **Smijeh drugih: Doing Theory**
Florian Metzacher i Gesa Ziemer
- 025 **Let muha ili o djabolici znanja**
Leonardo Kovačević
- 032 **Obrazovanje izvan dominantne matrice učitelj-učenik**
Jan Rišerna
- 042 **Što podrazumijevamo pod transformacijom
izvedbene prakse u produkciju prostora?**
Bojana Cvejić
- 056 **Autocesta znanja**
Goran Sergej Pristal i Oliver Frič
- 062 **East-Dance-Academy**
Emil Hivatin, Bojana Kunst, Aldo Mlačinić i Goran Sergej Pristal
- 072 **Everybody's everybodys**
- 077 **Practicable**
-
- 080 **Jesu li izvedbeni studiji imperijalistički?**
Jon McKenzie
- 084 **Izvedi ili nemoj! - mala izvedba
oko McKenzievog Perform or else**
Ines Prica
- 104 **Bilješke o suradnicima**

Contents

HIGHWAYS OF KNOWLEDGE

- 010 **Some Paragraphs on Education**
International Festival
- 020 **The Other's Laughter: Doing Theory**
Florian Metzacher and Gesa Ziemer
- 029 **The Flight of the Fly or The Diabolism of Knowledge**
Leonardo Kovševič
- 037 **Education Beyond the Dominant Master-Student Matrix**
Jan Ritsem
- 048 **What Do We Mean When We Say that We Are Transforming
Performance Practice into a Production of Space?**
Bojana Čvejić
- 059 **Highways of Knowledge**
Goran Sergej Prištal and Oliver Frič
- 067 **East-Dance-Academy**
Emil Hvalbø, Bojana Kunst, Aldo Milohrić | Goran Sergej Prištal
- 075 **Everybody's everybodies**
- 079 **Practicable**
-
- 088 **Perform or not - *Perfuming***
McKaszie's *Perform or else*
Ines Prica
- 092 **The Walls that Howled:
On the Limits of Discursivity in Skewed Visions'
Site-Specific Performance *Days and Nights***
Branislav Jekovičević
- 104 **Notes on contributors**

Nekoliko ulomaka o obrazovanju

International Festival

S engleskoga prevele Marina Mladinov



I. Od utopije ondje i onda do djelatnosti ovdje i sada.

Nije neka velika stvar (zamisli) obrazovanje koje bi ispunilo baš svaku želju svih sudionika, ali kao što znamo, utopija je ondje i onda. Poretkoće su u artikuliranju mogućnosti koje se mogu ostvariti i djelatno funkcionirati ovdje i sada.

Bitno je da rasprave o obrazovanju ne zaviraju u pukoj ovorenosti, vizijama i stavu sve prolazi, nego da se nastave kroz ideološke i estičke elaboracije utemeljene na raspoloživim sredstvima i strukturama.

Proizvesti diskurs koji opisuju neki ideal može se i uz rubak, ali učiniti da taj san zaživi poduhvat je koji traži i teologičnost i velikodušnost.

Nada nije neko osobito iskustvo učenja, ali vježbati na lju mjestu uvijek znači stvaranje prema proizvodnji znanja.

Utopija do sada nije promijenila svijet, ali politika angažiranosti nedvojbeno nam može pružiti mogućnost da iekujemo svijet na drugačiji način.

II. Od obrazovanja u izvedbi do izvođenja obrazovanja.

Okvir je uvijek jači od svoga sadržaja. Ne zanima ga do koje je mjere sadržaj radikaln, budući da će ovaj uvijek biti upisan u ideološki teritorij koji taj okvir predlaže. Sve dok je obrazovanje usmjerenog tipa – obrazovanje u... – ono će uvijek prepoznati/izdati znanje kao statično i općenito, kao konsenzus i robu, te stoga može samo posrediti informaciju. Pomakom u pogledu na obrazovanje prema njegovim specifičnim izvedbenim aspektima mogu se preinačiti temeljni uvjeti njegove formulacije i omogućiti koncepti znanja kao procesualnog, specifičnog, općenitog i političkog.

Usmjereno obrazovanje koje definiše neki teritorij neizbježno mora reproducirati uvjete i namjene, odnosno kao paradigmu, dok izvedeno ili izvedbeno obrazovanje u sebi i po sebi, je ontološki razni, deterritorijalizirano reproduktivsko ekonomije i modaliteta distribucije. Ono stoga neizbježno destabilizira konvencionalne modele autoriteta i ostvaruje otvoreni protokol, koji omogućuje suradničke načine proizvodnje i ovisi iz otvorenih izvora.

Usmjereno obrazovanje uglavnom homogenizira svoj teritorij kako bi održalo valjanost u danom kontekstu, kao i nasljeđe koje duguje određenoj tehnologiji, tehnici, stilu ili znanom autoru.

Za razliku od toga, proizvodnja izvedbenog obrazovanja je heterogena, budući da daje prednost sredstvima u odnosu na ciljeve i postupku u odnosu na rezultat. Ono se legitimira vlastitom neprekidnom kontekstualizacijom i uključenošću u izvedbu kao mnoštvo strategija koje oblikuju njegovu specifičnu modaliteti aktivacije.

Izvedbeno obrazovanje ne temelji se na onome što bi mogla biti izvedba, ili njezini različiti izdaci, nego na specifičnim potencijalima koji postaju izvedbom; drugim riječima, ono nije zasnovano na konvencijama prisutnosti, utjelovljenja ili, na primjer, narativnih struktura, nego na tvorbama bestjelesnosti.

III. Od individualnog programa do programirane individualizacije.

Popadanje klasične umjetničke akademije, kao i njezine elaboracije tehničkih sposobnosti u skladu s fordovskim ekonomskim sustavom, u korist onoga što je nekako poznato kao individualni program, podrazumijevalo je pripremu studenta za sudjelovanje u umjetničkom tržištu utemeljenom na promicanju aure s umjetničkog djela na umjetnikov identitet i individualnu izvedbu. Ali "sloboda" izbora koju su predviđali takvi individualni programi ustvari je poništile mogućnost emancipacije studenta, budući da je podržavala specifične procese proizvodnje identiteta koji su svojstveni neoliberalnim režimima. Taj proces implicitno je njegovao romantičnu sliku umjetničkog identiteta, iako ne s obzirom na vanjsku konvencionalnu kapitalističku proizvodnju, već radije u obliku specifičnih nisa koje je usvojio rizičniji kapitalizam, kao što je, na primjer, ona romantičnog umjetnika kao reklame ili novog komercijalnog trika.

Drugim riječima, individualnom programu neizbježno nedostaju kategorije evaluacije i stoga ga valja shvatiti radije kao idiosinkratno programiranje čija je glavna funkcija poučiti studente kako da budu umjetnici, a ako i ne tome kako da budu umjetnici, a ono barem kako da budu priznati kao umjetnici.

Programiranu individualizaciju ne treba brkati s revizijom klasične umjetničke akademije, nego je valja shvatiti kao promjenu metodologije obrazovanja u okviru proizvodnje, uključujući višestruki diskurs i intenzivna iskustva učenja, koji pomažu studentu da se uključivi u proces individualizacije neovisno o specifičnim područjima proizvodnje identiteta.

Takva iskustva učenja podrazumijevaju oscilaciju između konjunktivnog ("i") i disjunktivnog ("ili"), prisiljavajući subjekt da se vrati na iskustvo i retroaktivno ga protumači. Upravo se u toj osobitoj dinamici subjekt može naći u slici i izvan okvira. To aktivna neograničenost niza konstelacija ili stanja iskustva koja subjekt tog iskustva naviknuto prepoznaje i konzumira.

Ta oscilacija ređa mogućnost proizvodnje događaja, ali ne u smislu kauzalnosti, nego kroz izvedbu znanja kao nečeg stranog. Takvi procesi proizvodnje znanja, koji su istodobno konjunktivni i disjunktivni, mogu izbjeći nametanje određenih procesa oblikovanja identiteta u korist postajanje načine ili programirane individualizacije.

IV. Od studenta do sudionika.

Sustav individualnog programa potiče konvencionalnu pismenost i homogenizira proizvodnju kroz nedostatak kriterija evaluacije. Uspjeh ili izvanost studenta ne mogu se ocijeniti, budući da bi to obrazovnu jedinicu učinilo redundantnom, ali se umjesto toga evaluira njegovljezno sposobnost uspješne izvedbe u utaru znanoga konteksta.

Temeljna osnova individualnoga programa u konvencionalnim hijerarhijskim institucijama podrazumijeva da će student uvijek ostati student, koliko god individualan bio. Ta dva

uvjeta zajedno daju predat aktivnom studentu, naime aktivnom u odnosu na ono što je prepoznatljivo i protumačivo studentu kao podređenom pojedincu koji treba vodstvo.

Aktivni student izvodi akciju. Akcije su ponovljive i praznostavljaju određene protokole za proizvodnju i vrednovanje koji su po nameni racionalni i linearni te pokazuju da student konzumira obrazovanje u pripitomljavaućem režimu. Aktivni student traži informaciju.

Za razliku od toga, aktivacija ne nudi nikakav oblik, ideološki ili idejni, nego ostaje nejasna u pogledu izvora, prirode i smjertaja iskustva, budući da neai minimum sadržaja.

To pretpostavlja iskustvo učenja koje izbitno nudi samo aktivacijske obrise, varijaciju u jačini osjećaja kroz vrijeme, ali nije usmjereno na subjektivu spontanju, nego na prijemljivost ne telesne podražaje bila ona pozitivna ili negativna. Aktivacijski obrisi su osjetljivi znakovi koji aktiviraju izravnu telesnu prijemljivost umjesto da reproduciraju neki oblik ili prenose određeni sadržaj. Aktivacijski obrisi potiču tijela/pojedince da neminovno izraze svoju usklađenost s aktivnim modulacijama na vlastiti, jedinstven način.

Aktivacija obnađuje znakove bez značenja. Doda li do znaka, slijedi aktivacija, produžujući situaciju duž linije bijega. Iskustvo je dinamično prikupljanje aktivacije koje jamči kontinuirati njezina serijskog razvijanja i pokretne svrhnost situacije.

Raznovrsnost dobivenih aktivacija nudi svakom uključenom pojedincu mogućnost da se podložna subjektivno u odnosu prema drugima, budući da podrazumijeva trenutak refleksije nakon iskustva, retrospektivni pregled koj uvršćuje aktivaciju kao sklop akcija.

Sudionik aktivacije proizvodi vlastite sposobnosti i beže u odnosu prema sklopovima situacija koje su uključene u procese aktualizacije. Aktivacija stavlja u pokret neizmjerena polja znanja kroz koja se subjekt uključuje u proces postajanja, naime u proizvodnju znanja.

Taj pristup zahtjeva etički pomak s različitosti i mnogozrukosti na specifičnost i mnoštvo. On uključuje preformuliranje sudjelovanja kako bi se izbjegle poteškoće s održivošću koje podrazumijeva inherentna višenost mnoštva. Početni je cilj iznaći i izvesti protokole obnove odlika koji će biti dovoljni i u proceduralnim i u operativnim modalitetima proizvodnje, a neće raskakati hijerarhije i funkcionalne institucionalne okvire.

Stoga bi svaki sudionik, neovisno o svojem položaju i kontekstu, trebao biti uključen u isti sustav pregovora. Nejednaki su da i dalje bit, ali da ona dobri izbitno privremene manifestacije u skladu s intenzivnom uključenošću koju sudionik komunicira i njegovom/jednom voljonošću da otvira i kombinira nove obrasce. Tu ne smije biti nikakve hijerarhije sposobnosti, neovisno o tome jesu li one diskurzivnog, izvedbenog ili telesnog karaktera.

Jednakost podrazumijeva proces, a emancipacija postaje ovisnom te jednakosti prirode. Jednakost nije dana niti je tražena; ona se vješta, ona se izvodi.

V. Od nadzora do discipline.

Semokritični, alternativni i lokalni obrazovni modeli, nekoć radikalni i uvjerljivi, danas su se popuno asimilirali u vladajuće neoliberalne okvire proizvodnje. Kritični pojedinac danas je kreativni ulog koji pruža dodatnu legitimizaciju društvu nadzora koje je hiperdinamično, kratkoročno, neprofitno, globalno i djelotno kroz razliku u stupnju.

Štarična, dugoročna, prozimska, lokalna i politična emancipacija, djelotna kroz razliku u vrsti, kao pedagoški model naspram modele nadzora, nekoć je bila nužni otklon od disciplinarnoga, a danas se poklapa s i individualizacijom tehnika i nastankom ideja materijalnoga, primjenice, u likovnoj umjetnosti i pomak pozornosti s onoga što se prikazuje ili predstavlja na način i njegovu izvedbu.

Taj je pomak simptomatičan za postfordovske ekonomije i nužan za razvoj umjetničkih praksi, ali danas se mora pažljivo preispitati kako bi se ponudila ona obrazovanja u umjetnosti koja 1. izbjegavaju daljnju korporatizaciju obrazovnih jedinica, 2. izbjegavaju izjednačavanje studenata zbog totalitarne otvorenosti, 3. stimuliraju emancipaciju izbjegavanjem iluzije kako smo "ovdje svi jednaki" i 4. prakticiraju konsekvatne, opće, lokalne evaluacijske modele.

Glas koj su samokritični pokreti osobito stekli sjajom 60-ih godina u istoj su mjeri integrirale globalne tržišne ekonomije te danas predstavlja zanimljivu očitnicu u neoliberalizmu. Režimi nadzora daju poticaj ustavo uključivanjem, iluzijama emancipacije i hijerarhom lateralizacijom, omogućujući svojim građanima/studentima u najboljem slučaju tek nymljanje, ali nikada i borbeni intenzitet glasa.

To je mješavina neurtukirani zvuk pričaže koj podržava policiju, dok glas izvodi obećanje politika. Njegov izraz znači daljnju ovisnost o autoritetu koji će ga dopuštati i proizvodi neurtično potomstvo od infinitum. Nadzor je jednodimenzionalan stroj bez ikakve logičke za liniju bijega, ali proizvod beskonačnu budju razlika koja su odobrena pod merom tolerancije.

Taj stroj, koji je sposoban mjeriti vrijeme sadaljnosti, vrijeme društvenog angažmana subjekta, ali ne i subjektov doprinos, te ne nudi nikakvu mogućnost za transverzalno djelovanje, nužno je zamjeniti sačin konstruiranih naprava koje će vršiti strojno osnaživanje (empowerment). Dok se podložnost odnos na društvene identitete i globalne osobe, strojno osnaživanje sastoji se od mobilizacije i modulacije pred-individualnih, pred-kognitivnih i pred-verbalnih komponenta subjektivnosti, uzrokuje osjećaje, zamjete i osjete koji nisu dodijeljeni nijednom subjektu. Strojno osnaživanje, za razliku od mekušće ekonomije nadzornog stroja, povezuje infra-parasocialne i infra-socialne elemente zahvaljujući molekularnoj ekonomiji želje, koju je teško održavati uz stratificirane društvene odnose. A ipak, strojnost se ne sastoji od glatkih odsutnosti, nego ga valja konstruirati kao mnoštvo pojedinačnosti, inkompatibilnih i nadređenih te stoga disciplinarnih i transverzalno djelatnih, koje proizvodi materijalne i semiotičke elemente iz nedakurzivnih, naimenovanih i neposrednih sklopova ulaznih točaka kako bi se konstruirale političke, ekonomske i estetske naprave u kojima će se moći testirati egzistencijalna transformacija. To podrazumijeva politiku eksperimentiranja, koja je upisana u disciplinarni režim kritičnih pojedinačnosti upravo zbog toga što proizvodi vanjsinu kao unutrašnjost, zbog nečega uskraćanja na razdvojenosti moći i znanja, te je istodobno mjesto otuđenja i nove sreće.

VI. Od reprezentacije do prakticiranja prakse.

Svako obrazovno nastojanje s ambicijama koje nadilaze strogo oblikovanje, odnosno tehničko usavršavanje dostupno konsekvivnim protokolima, nužno se bavi pripremom studenta za aktivnosti opće prakse, na primjer, za život koreografa.

Budući da predstavlja praksu, ta priprema neizbježno poprma kazalilna svojstva, a zadržava li ugovor koji se daju studentu djeluju na osnovi kao da, to jest na osnovi pretvaranja da nešto jest.

Oblak i motiv takve reprezentacije nužno su idealizirani, budući da je njezin kapital upravo održavanje poželjnih, mišičnih, herojskih i uspješnih pozicija, što istodobno djeluje kao element koji privlači i obrazovanju. Ta idealizacija istodobno ovisi o razdvajanju od drugih oblika cirkulacije nekim teritorijem kako se ne bi proizvela prijetnja, odnosno obrazovanje se mora distancirati od općih ekonomija.

Svako nastojanje da se studenta pripremi za život u praksi s pomoću reprezentacije tipa kao da imać će, prema tome, suprotan učinak: student će se osjećati prevarenim i zavedenim.

Stoga prijedlog obrazovanja koje ima ambiciju pridonijeti obnovi i širenju opće prakse uključuje kombinaciju pojedinačnih sklopova:

1. sklopova spoznajnih inkubatora koji nisu povezani s praktičnim primjenama, nego se bave metodološkim, epistemološkim i ontološkim pitanjima, to jest pedagog je koncepti koja izdima pripravljivo ili učenje iz reprezentacijske logike podučavanja, čineći ga predmetom sub-reprezentacijske kontemplacije ili sažimanja pojedinačnosti, sposobnošću izdvajanja materijalnih shematsima ili prostorno-vremenskog dinamizma iz studentovih ili sudionikovih susreta s vanjsinom mišljenja.
2. sklopova stvarnih pripravnitava, izuzetih iz učenja i pridruženih situacijama in situ, gdje se vrši praksa u kojoj studenti postaje sudionikom aktivacije, upisanom u mnoštvo inkompatibilnih proizvodnji znanja.

To podrazumijeva da je individualizacija prakse nehotimična avantura, pomak u proizvodnji znanja koji povezuje osjetljivost, pamćenje i zatim mišljenje se svim okolnostima i nasiljem koji su poznati. Završene prakse, dakle, izbjegava empirijsku aktualnost rješenja koje bi nastojalo povezati subjektivnost pripravnika ili studenta s pojedinačnim točkama cilja kako bi se stvorilo problemsko polje.

Pogubljenje informacije, u zajedništvu s kontraproduktivnim modusom reprezentacijskih praksi i kao da, stoga može preći u praksu nekog teritorija, takoreći kao način na koji djelovanje djeluje.

VII. Od stabilnih struktura do dinamičnih resursa

Ponavljanje u jeziku učvršćuje stanje stvari.

Koliko godina trebamo ponavljati floskule o negativnim trendovima u sponzorstvu i finansije o tome kako nam je budžet snažno ograničen prije nego što kontrakcija energije probije svoje okove?

luda godine neće biti bolja. Mi to znamo, ali ekonomija kulturnog sektora još uvijek se nije bitno promijenila. Također znamo da nam uzorjanje na trenutnom kursu neće donijeti ništa osim jada, sarmašasteljenja, oporčenja i nategnutih lužja o načikalizmu.

Ono što je nutno nije činiti nešto bolje ili drugačije. Kulturni sektor opstaje samo ako se okolnosti i uvjeti kulturne djelatnosti izmijene u temelje i ako se ovisni više ne budu raspoređivale prema kategorijama. Štogo je vrijeme za promjenu, vrijeme kada naprosto treba revolucionarno izmijeniti način poslovanja kako bi se stekla prednost spoznajom da neovisnost jednostavno ne spada u nagodbu.

Mreže, institucije i većine konvencionalnih korporativnih ekonomija nakon početne faze ekspanzije neizbježno dobivaju pomak naglaska s dinamičnih resursa na statične strukture, to jest s inovacije i kreativne ekspanzije na održavanje tvrdih struktura, ne sve veće administrativske i menadžerske zahtjeve, na minimalnu procjenu rizika i na orijentaciju prema širokom spektru ciljeva.

Taj je pomak pojačan s obzirom na prepoznajanje, održivost i opravdanost, ali u istoj mjeri onemogućava procese heterogenizacije, lateralne protokole odlučivanja ili one obzoda prema gore, kao i umnožavanje izvan ograđenog i drugog područja; drugim riječima, taj pomak homogenizira protokole distribucije, odgovornosti i ovlaštenja.

Suvremeno obrazovanje ovisi o lokaciji i različitim vidovima okupljanja, a uslijed toga i o strukturama koje su povezane sa statičnim troškovima. U obrazovnoj sredini koju u osnovi podržavaju digitalna mreža te su kategorije poprimiti novo značenje i često više nisu relevantne za aktivno sudjelovanje studenata. Znanstvenici do studentskog iskustva učenja danas se odvija preko interneta, što je daljnje strukture učinilo suvišnjim. U skladu s time, analize se sastoje u prepoznavanju sila koje teže održavanju ili čak umnožavanju statičnih struktura.

Određeni tipovi obrazovanja ovise o specifičnim prostornim uvjetima, ali njih je moguće poticati na drugačije načine nego kroz centralizirane institucije, na primjer koristeći se outsourcingom, privremenim kratkoročnim ugovorima i umnožavanjem struktura kalve koriste, na primjer, aktivne kreativne zajednice. Možda bi se sustavom i dosljednom primjenom obrazovnih ekonomija na postojeće strukture i na generativno manje i neformalnije institucije mogla izbjeći smanjena mobilnost konvencionalnih institucija, kao i ograničeni i linearni vidovi promjena?

Pogledajmo malo ukupne troškove za jednog studenta, uključujući osobije, strukture itd., i razmišljamo o načinu na koji bi se iste te ekonomije mogle upotrijebiti za razvoj i dodatno poticanje već aktivnih sudionika na tom polju. To se može postići bez institucionalizacije ekonomija, dodjeljujući studentima, odnosedno sudionicima nepoboljive institucije, tvrtke, koreografije i druge prikladne kapacitete u proizvodnji znanja koje procijene studenti i drugi aktivni subjekti obrazovnih okvira te birajući načine alokacije i aktivacije ekonomija u skladu s mogućnostima i uvjetima koje određuju nosači kapaciteta.

Ekonomije s takvim svojstvima u opasnosti su od toga da postanu izbitno usmjerene na tržište, ali u odgovarajuće regulacije modi da funkcioniraju kao samoupravni sustav u kojemu će sudionici ocjenjivati jedni druge dijagonalno i kroz zajedničke interese, osobito u organizaciji gdje se položaj studenta neprestano izvija u korak sudjelovanja.

Strukture se ne mogu izbjeći, ali će uvijek slijediti djelovanje. Strukture proizlaze iz pred-verbalnih, efektivnih stanja i zatim dolaze do reprezentacije. Djelovanje je poravnanje aktivacije, ali moguće je artikulirati značenje neke situacije jedino u odnosu prema djelovanju koje ima za cilj njezinu promjenu. Predložiti drugačije područje obrazovanja podrazumijeva nove vidove subjektivizacije, koja je i politička i egzistencijalna. Model obrazovanja koje će pomaknuti perspektivu s defenzivnih tendencija strukturalne alokacije na dobrohotnu, heterogenu alokaciju u dinamične resurse model je koji naglašava mogućnosti novih vidova subjektivizacije za sve sudionike, kao i za obrazovne djelatnike i nove institucionalnosti.

VIII. Od onoga što je "za njih" do onoga što je "za nas"

Usmjeravanje proizvodnje uvijek je složena stvar, baš kao i procjena političke i društvene relevantnosti i potencijala. Ako država upravlja obrazovanjem i jamči za nj, njegovo je vanpravljanje nesudardno i kritičnost valja potražiti u drugim vidovima. Obrazovanje je produktivno kao upravljaljivo, što znači da je procjena na osnovi učinkovitosti nedovoljno složena i da bi trebale biti neke druge algoritme koji se oslanjaju na korektivnu vrijednost i sposobnost transformacije.

Što se tiče alokacije ekonomija, kreativnog investiranja, odstupanje od pojave ili umjetničke prakse te produženog trajanja obrazovnih operacija u usporedbi s npr. konvencionalnom proizvodnjom, važno je određiti putanje upotrebe.

konvencionalno se amata da obrazovanje podupire studente i služi im, dok je njihova odgovornost za održje i prošire tradiciju, nastave, tehniku itd. Ali koji argumenti idu u prilog zajednici aktivnih sudionika, kao što su tumači i autori, koja bi kompromisala svoje aktivnosti "za njih...?", osobito kada je obrazovanje do te mjere instrumentalno i ovisno o sponzorskim strukturama, koje neizbježno proizvode slabe i defenzivne strategije?

Obrazovni okvir čije je položajna točka "za nas...", koji su, dakle, u skladu s onime što sam ranije zbio, predstavljaju prijedlog koj može uključiti i ovladati mnoštvo praktičnih korisnika u skladu s minimumom pravovjernih sredstava za administraciju.

Nada je odgovornost, a također i prilika, upustiti se u takvu avanturu, iako nas ona dolika dovodi u opasnost i predstavlja oduševljenje od dogovornih i univerzalnih ideja o obrazovanju i njegovu odnosu prema individualnosti i protokolima proizvodnje znanja, jer čemu je obrazovanje biže izgradnji nego učvršćenju postojećega. Izgradnja apatralcije koja se definiše kao oprema, kao truda i također mamac, povezuje materijalne i semiotičke elemente nediskurzivnih, nezrećivih i neponovljivih skupova ulaznih točaka kako bi konstruirala položaja, ekonomske i estetske naprave za ispitivanje egzakcijske transformacije.

Svaki pojedini slučaj izgradnje postavlja općiv prag ili silu promišljanja i stvaranja, "pohotnost" kao suprotnost dobrohotnosti koja će, koliko god bila vedra i afirmativna, omogućiti dogovornu proizvodnju.

Početak amocije obrazovanja "za nas..." je odeti počast onome što nas prijavljuje da izbjegnemo dobrohotnost i dogovornu mišljenje te da ustrajemo na pohotnosti, čije je temeljne briga preispitati pouzdanost prohtjeva i dati prednost otvorenoj, apakulativnoj operativnosti koja će nam omogućiti da se usudimo proći cijelim putem pitanja koje nam je dalo snagu i obavezalo nas da mislimo: kako proizvesti nezvanost ondje gdje vlada vezanost.

Ovaj tekst objavljujemo kao prilog filozofije projekta documenta 12 magistralne. Prakcija je posuđena da sudjeluje u projektu documenta 12 magistralne, koristeći nam uvidnom projektu koj javljuje priloz 10 biljevnih i centise istara te drugih medija www.documenta.de.

DOCUMENTA
MAGISTRALNE

1996

Some Paragraphs on Education

International Festival



I. From Utopia There and Then to Efficiency Here and Now.

It isn't such a big deal to conceive of an education that would fulfil all and every desire of all those who are involved, but as we know, utopia is there and then. The difficulty lies in articulating those opportunities that can be realized and function effectively here and now.

It is essential that discussions on education should not end in mere openness, visions and anything goes, but rather continue in ideological and ethical elaborations based on the means and structures available.

To produce discourse that describes an ideal is something done over lunch, but to live the dream is an effort that takes both stubbornness and generosity.



Hope isn't such a great learning experience, but pricking on the spot always means opening towards knowledge production.

So far, utopia hasn't changed the world, but a politics of engagement can definitely offer us the opportunity to rehearse the world in a different way.

II. From Education in Performance to Performing Education.

A frame is always stronger than its content. It is indifferent to the extent in which the content is radical, since the latter will always be inscribed in the ideological territory proposed by the frame. As long as education is directional – an education in... – it will always imply knowledge as static, general, consensual and a commodity, which is why it will only be able to facilitate information. Shifting the perspective concerning education towards its specific performatives can alter the fundamental conditions of framing and allow for concepts of knowledge that is processual, particular, dissensual, and political.



Directional education defining a territory must inevitably reproduce consolidated knowledge, licensed as proprietary, whereas an education that is performed or performing in and of itself, on an ontological level, deterritorializes such reproductive economics and modalities of distribution. Therefore, it necessarily destabilizes the conventional models of authorship, performing an open protocol that allows for collaborative modes of production referring to open source.

Directional education essentially homogenizes its territory in order to maintain its validity in a given context, as well as its legacy that is due to a particular technology, technique, style, or a powerful author.

Contrary to that, performing education has a heterogeneous production, since it puts means before ends, process before result. It is legitimized by its own continuous contextualization, by its engagement in performance as a plurality of strategies formed by its specific modalities of activation.

Performing education isn't based on what performance, with its different expressions, could be, but on the way in which specific potentialities become performance; in other words, it is not based on the conventions of presence, embodiment, or e.g. narrative structures, but on the formations of immateriality.

III. From Individual Program to Programmed Individuation.

The decline of the classical art academy, with its elaboration of technical abilities surging the Fordist system of economy, in favor of what is widely known as individual program, supposedly entailed preparing the student to participate in an art market based on a relocation of aura from the artwork to the artist's identity and his or her individual performance. But the "freedom" of choice, presupposed by such individual programs, actually cancelled the opportunity of students' emancipation, since it supported specific processes of identity production inscribed in the neo-liberal regimes. This process implicitly nourished a romantic image of artistic identity, though not with respect to an outside of the conventional capitalist production, but rather in the form of specific niches assimilated in late capitalism, such as that of the romantic artist as a sales argument or gimmick.

In other words, individual program, with its inevitable lack of assessment categories, should be understood in terms of identitarian programming, its main function being to teach the students how to be an artist, and if not how to be an artist, than at least how to be recognized as one.

Programmed individuation should not be mistaken for a revision of the classical art academy, but as an alteration of methodology towards education in terms of production, which includes multidirectional discourse and intensive learning experiences, through which the student can engage in individuating processes independent of specific territories of identity production.

Such learning experiences imply an oscillation between the conjunctive ("and") and the disjunctive ("or"), forcing the subject to return to the experience and interpret it retrospectively. It is in this particular dynamic that the subject can find himself or herself both within the image and outside of the frame. This activates an indefinite series of constellations or states of experience that the subject of the experience recognizes and consummates after the fact.

This oscillation generates the possibility of event production, not in terms of causality, but through the performance of knowledge as something foreign. Such processes of knowledge production, simultaneously conjunctive and disjunctive, can avoid reinforcing particular processes of identity formation in favor of a becoming or programmed individuation.

IV. From Student to Participant.

The system of individual program reinforces conventional hierarchies and homogenizes the production through its lack of assessment criteria. The student's success or brilliance can not be credited, since that would render the educational unit redundant; instead, it is his/her ability to perform successfully within a known context that is evaluated.

The fundamental base of individual program in conventional hierarchical institutions implies that, however individual, the student will always remain a student. Together, these two conditions give preference to an active student, that is, active with respect to what is recognizable and interpretable: student as a subordinate individual in need of guidance.

The active student performs action. Actions are repeatable and entail certain protocols of production and evaluation that are inherently rational and linear, which indicates that the student is consuming his or her education within a pacifying regime. The active student is regurgitating information.

Activation, on the contrary, presents no form whatsoever, be it ideological or idealistic, remaining vague as to the source, nature, and location of the experience, and carrying a minimum of content.

This entails a learning experience that distinctly offers only an activation contour, a variation in the intensity of feeling over time, addressing the initality of the subjects' bodies (positive or negative) rather than their cognition. Activation contours are perceptual cues that directly activate the bodily responsiveness instead of reproducing a form or transmitting a definite content. Activation contours invite the bodies/individuals to inevitably express their attunement to affective modulations in their own, unique ways.

Activation means signals without signification. If a signal triggers, the activation follows, extending the situation along a line of flight. Experience is a dynamic ingathering of activation, assuring the continuity of its serial unfolding and moving the reality of the situation.

The diversity of resulting activations offers each of the engaged individuals a possibility to position himself or herself subjectively in relation to others, suggesting a moment of reflection after the experience, a retrospective review that consolidates the activation into a set of actions.

The activation participant produces his or her own competences and desires in relation to various sets of situations that are involved in actualization processes. Activation sets in motion indissoluble fields of knowledge, through which the subject engages in a process of becoming, i.e. the production of knowledge.

This approach requires an ethical shift from difference and multiplicity to particularity and multitude. It involves a reformulation of participation in order to avoid difficulties of sustainability implied by the inherent temporality of multitude. Initially, the objective is to invent and introduce the decision-making protocols that are consistent in both procedural and operational modalities of production, rather than to dissolve the hierarchies and the functional institutional frames.

Each participant, independently of his/her position and context, should therefore be inscribed in the same system of negotiation. Inequality will not be cancelled, but will be given distinctly temporary manifestations, according to the intensity of engagement communicated by the participant and his or her willingness to discover and combine the new relations. There should be no hierarchy of capacity, regardless of whether it is of a discursive, performative, or bodily character.

Equality implies process and emancipation becomes conscious of this equality of nature. Equality is not given, nor is it claimed; it is practiced, it is performed.

V. From Control to Discipline.

Self-precarious, alternative, and local educational models, once radical and convictional, have today become entirely assimilated in the governing neo-liberal modes of production. Today, the precarious individual is a creative asset that offers additional license to the society of control, which is hyper-dynamic, short-term, opaque, global, and operating through the difference of degree.

The once necessary departure from the disciplinary, i.e. static, long-term, transparent, local, and enabling emancipation, which operates through the difference in kind, that is pedagogical models versus models of control, coincided with the individualization of technique and dissolved the notions of material, e.g. in the visual arts (a shift of attention from what was depicted or represented to how it was done, to its performance).

This shift is symptomatic of the post-Fordist economies and imperative for the development of artistic practices, but today it must be scrutinized in order to offer education in art that will: 1. Avoid further corporatization of educational units, 2. Avoid the leveling of students due to a totalitarianism of openness, 3. Stimulate emancipation by avoiding the illusion that "here we are all equal," and 4. Adopt consecutive, common, and local assessment models.

The voice acquired by these self-precarious movements, especially during the 60s, has to the same extent been adopted by the global market economies and began to function as a catchy edge to neo-liberalism. Control regimes produce their momentum precisely through incorporation, illusions of emancipation, and pretence of lateralization, offering to their citizens/students at best the opportunity of a murmur, but never the agonistic intensity of a voice.

This murmur is the inarticulate sound of complaint consolidating the police, whereas a voice gives the promise of politics. Its expression means further dependency on an allowing authority, reproducing neurotic offspring ad infinitum. Control is a univocal machine without the prospect of any lines of flight, producing an endless stream of differences that are sanctioned through tolerance.

This machine, which is able to measure the time of presence and the time of social engagement by the subject, but is unable to measure the subject's contribution, offering no opportunity to function transversally, must be substituted by a series of constructed devices performing machinic empowerment. While subjection concerns social selves or global persons, machinic empowerment consists of mobilizing and modulating the pre-individual, pre-cognitive, and pre-verbal components of subjectivity, causing affects, perceptions, and sensations unassigned to a subject. Contrary to the molar economy of the control machine, machinic empowerment connects the intra-personal and intra-social elements owing to a molecular economy of desire, which is difficult to maintain within stratified social relationships. Yet, the machinic does not consist of smooth absences; it must be constructed as a multitude of particulars, incompatible and superimposed, and therefore disciplinary and functioning transversally, which links material and semiotic elements from the non-discursive, un-namable, un-repeatable sets of entry-points in order to construct political, economic and aesthetic devices where existential transformation can be tested. This implies a politics of experimentation, inscribed in a disciplinary regime of particulars, which is critical precisely because it produces the outside as an inside, because of its insistence on the separation of power and knowledge, which is simultaneously a place of alienation and of new happiness.

VI. From Representing to Practicing Practice.

All educational endeavor with ambitions superseding strict formation, that is, technical training is possible through consecutive protocols, necessarily engages in preparing the student for activities belonging to general practice: for example, a life of choreographer.

This preparation inevitably takes on theatrical features, since it represents practice, while the assignments or contracts proposed to the student function on the as if basis, i.e. as pretended.

The design and motif of representation must inevitably be idealized, since its capital is precisely the maintenance of desirable, mystical, heroic, and successful positions, which simultaneously acts as an attractor to education. This idealization concurrently depends on the separation from other modes of circulation on a territory, in order to avoid a threat, which means that education must be detached from all common economies.

Every attempt to prepare the student for a life in practice through representations of as if type will consequently have the opposite effect: the student will feel deceived and misled.

Proposal for an education that aspires at contributing to the renewal and expansion of general practice therefore involves combining particular:

1. Sets of knowledge experiences that are disconnected from practical applications and concerned with methodological, epistemological, and onto-theological questions instead, i.e. a pedagogy of concept that subtracts apprenticeship or learning from the representational logic of instruction, turning it into a matter of sub-representational contemplation or rather contraction of singularities, into the ability to extract material schematisms or spatiotemporal dynamism from the student's or participant's encounters with the outside of thought.

2. Sets of actual apprenticeships, subtracted from learning and attached to in situ situations of practicing practice, in which the student becomes a participant of activation, inscribed in multitudes of (incompatible) knowledge production.

This implies that the individuation of practice is an involuntary adventure, the movement of knowledge production that links sensibility, memory, and then thought with all the cruelties and violence necessary. As a result, practicing practice avoids the empirical actuality of a solution that would endeavor to link the subjectivity of an apprentice or participant to the singular points of the objective in order to form a problematic field.

Facilitation of information, coupled with the counter-productive modus of representing practices (as if), can accordingly be passed to the praxis of a territory as, so to say, what the doing does.

VII. From stable structures to dynamic resources

Repetition in language consolidates states of affairs.

For how many years do we need to repeat catchphrases on negative trends in subsidies, and we have-a-very-tight-budget-tories before the contraction of energy is bursting its barriers?

Next year will not be better. We know that but economies within the cultural sector are still not changing significantly. We also know that to continue will bring nothing else than misery, self-pity, bitterness and forced illusions of radicalism.

The imperative is not to do something better or differently. The cultural sector will only survive if the circumstances and conditions for cultural activity and engagement change fundamentally and distribution of power is de-compartmentalised. Time for change has arrived; time to simply revolutionize ways of doing business in order to gain leverage knowing that independence is just not part of the deal.

Networks, institutions and most conventional corporate economies, after an initial expensive phase, unavoidably experience a shift of impetus from dynamic resources towards static structures, i.e. from innovation and creative expansion to maintenance of hard structures, growing administrative and managerial requirements, minimal risk-assessment and wide-spectrum target orientation.

This shift is preferential in relationship to recognition, sustainability and accountability to the same extent as it impairs processes of heterogenization, down-up or lateral protocols of decision making

and proliferation outside named and given territory, i.e. this shift homogenises protocols of distribution, accountability and authorization.

Modern education has been dependant on location, distinct modes of gathering, and consequently on structures connected to static costs. In an educational environment fundamentally supported by digital networks, these categories have taken on a new meaning and often lost its relevance for the students' active participation. Today, a significant part of the students' learning experience is taking place over the Internet, which has rendered yet other structures abundant. Analyses accordingly involve identifying forces that strive for the maintenance, or even proliferation of static structures.

Certain types of education depend on particular spatial conditions, but these can be facilitated in different ways than through centralized institutions, e.g. using outsourcing, temporary short-term contracts or investment and proliferation of structures used by for instance active creative communities. Perhaps a systematic and consistent implementation of education economies into existing structures and generatively smaller and more informal institutions could help circumvent the conventional institutions' reduced mobility, the restricted and linear modes of change?

Study the total cost of a student including staff, structures etc. and consider how the same economy could be used to enhance and offer further momentum to already active participants in the field. This can take place without institutionalising the economy, by assigning the students, i.e. participants, certain subscribing institutions, companies, choreographers, and other suitable capacities of knowledge production (qualified by the students and other active agents in the educational frameworks), and by choosing how to allocate and activate economies in response to the facilities and conditions proposed by hosting capacities.

Economies with such characteristics risk becoming strongly market orientated but can function with proper regulators as a self-regulatory system where participants evaluate each other diagonally and through shared interests, especially in an organization where the position of the student is abandoned in favour of participation.

Structures cannot be escaped but will always succeed action. Structures emerge from preverbal, affectual states and are coming into representation. Action is the repetition of activation, yet it is only possible to articulate the meaning of a situation in relation to an action undertaken to transform it. To propose a different territory of education implies new modes of subjectification, which is both political and existential. A model for education that shifts perspectives from defensive tendencies of structural allocation to benevolent heterogeneous allocation in dynamic resources is one that emphasizes opportunities for new modes of subjectification for all participants as well as for educators and new institutionalities.

VIII. From "For them" to "For us"

The direction of production is always complex, as well as estimations of political or social relevance and potentiality. If the state governs and guarantees education its direction is redundant and criticality must be sought for differently. Education is productive as governmentality, which implies that assessment on the basis of efficiency will offer insufficient complexity, but must be the result of algorithms recursive to user value and transformative capacities.

Considering the allocation of economy, creative investment, deviation from personalistic practice and further the extended duration of educational operations in comparison to e.g. conventional production it is important determine trajectories of use.

Conventionally, education is understood to support and serve the students, whose responsibility it is to maintain and expand a tradition, legacy, technique etc. But what are the arguments for a community of active participants, such as interpreters and authors, to compromise their activities "for them..." particularly when education to such an extent is instrumental and dependant on subsidy structures which inevitably cultivate weak and defensive strategies?

Educational frames whose departure point is "For us..." e.g. in accordance with what has been proposed above, offer a proposition that can involve and empower a multitude of practicing users associated with a minimum of appropriated funds for administration.

It is our responsibility, and opportunity, to take on such an adventure, which indeed is self-jeopardizing and a departure from consensual and universal notions of education and its relationship to individuality and protocols for knowledge production, education thus being closer to engineering than consolidation. An engineering of abstraction defined as equipment, both tools and lure, links material and semiotic elements from non-discursive, un-nameable, un-repeatable sets of

entry-points in order to construct political, economic and aesthetic devices where existential transformation can be tested.

Each individual case of engineering proposes a tangible threshold, or force to think and create through, a "bad will" as opposed to good will that, however joyful and affirmative, will allow for consensual production.

The initial ambition of education "For us..." is to honour what forces us to escape good will or consensual thought and to insist on bad will, the fundamental concern of which is to examine the reliability of claims in favour of an open speculative operability that will empower us to venture all the way along the question that has given us power and obliged us to think: How to produce incoherence where coherence rules.

This article is published as Foucault's contribution to *documenta 12 magazine*. Foucault has been invited to participate in *documenta 12 magazine*, a collective editorial project linking various media over 70 print and on-line periodicals, as well as other media (www.documenta.de).

**DOCUMENTA
MAGAZINE**

documenta



Smijeh drugih: Doing Theory

Florian Matzacher i Gesa Ziemer
S njemačkoga prevela Marina Miladinov

služnje u umjetnosti nije na dobrom glasu. S jedne strane, previse konceptualnog plesa, mudroazijske, prejelone enigmatičke slike i instalacije, in-progress kogašanje, premalo jezota, premalo jezica, premalo knji i mesa. S druge strane, mlijenje u umjetnosti na visokoj je cijeni. Ne postoji otovo nijedno kazalište, festival ili muzej koji si tu i tamo ne priušti poneki laboratorij, akademiju, duozonala ili rezasalni program; manifeste, documenta, listne akademije, obrazovanje posvuda. Pritom i postalo samorazumljivo vezati teoriju uz praksu bez njenog razlučivanja, pronaći mjesto i formate za redstavnike umjetnosti, teorije i svakodnevice te iznaći način zajedničko – s velikim preteranjama da u pritom ne radi samo o posredovanju teorije, nego i o njeznoj provednji. Ali je li uopće zadaća nekog kazališta, kazališta ili izložbene kuće, koji neposredku dobivaju novac od poreznih obveznika u svrhu indukcije i prezentacije umjetnosti, da istražuju, forsiraju diskurse, posreduju i stvaraju znanje?

Često je bolje usredotočiti se na srž stvari: zastor gore, zastor dole. Otvoriti izložbu, zatvoriti izložbu.

* * * * *

Rođeni ne postoje, oni se stvaraju u retrospektivi. Hans Blumenberg ispričao je takvu jednu priču o zračnicu, koja bi nam trebala predložiti nagled apolotnu neukladivost teorije i prakse: otisnuju jednu staru Ežopovu basnu, Platon u "Teetetu" govori o nekoj vrlo filozofske pri-nagodi: Takos iz Milet – astronom kao proto-filozof i retrospektivno rado nazivan začetnikom grčke filozofije – izišao je izdane toči iz kuće kako bi promatrao zvijezde. Kako je bio potpuno koncentriran na svoje nebeske predmete kao pravi restreni profesor, spostiknu se i upo naglavce u zdanac pun vode. Toj nesretno situaciji prisustvovala je daleko praktičnija služavka, koja je pristanula u smijeh i predložila mu "kako on dođube leđi dozmati što se događa na nebu, ali mu zato ostaje skriveno ono što se nalazi u njegovoj blizini i leđ mu od nogama. Isto vrijedi za sve koji se bave filozofijom." (Platon)

Priznato Trčačnika i osobito njenih zvučnih opominju filozofa na niže stvari koje se nalaze neposredno pred njim i koje ne može ignorirati ni kao teoretičar. Ta je basna osobito primjenjiva na teoriju koja se oblikuje na području performansa i kazališta, budući da govori o tome kako se filozofija kroz teorijsku disciplinu par excellencije suočava sa svakodnevicom i telesnošću. I time ilustrira staru dilemu o odnosu duha i tijela, teorije i prakse.

Susret žene iz naroda s filozofom, u kojemu ima i dosta šarata, predstavlja pripovijest svih kasnijih nepoziti i nerazumijevanja između teorije i prakse. Moguće ga je interpretirati negativno ili pozitivno: to nagodi koja je konstruktivna za teoriju – jer bez nepravodobne udaljenosti od svijeta nema ni trenutka uvoda, li pak kao izraz jednog sasvim prevladanog shvađanja teorije. Takav mogući trenutak nagodi može se primijeniti i na brojna nastojanja da se znanje s područja umjetnosti posreduje izvan visokoškolskih ustanova – unatoč svoj vizionarskoj i nedvojbenoj nužnosti. Ni on nije uvijek produktivan.

* * * * *

Za produktivno suočavanje sa smijehom Trčačnika na aktualnoj umjetničkoj i teorijskoj sceni postoje razni odinovi: na primjer, Spieľfeldforschung festivala "steinacher herbst" u Grazu (Austrija) nije akademika znanost koja pristupa umjetnosti kao objektu. Umjesto toga, zamijenjen je kao zagrano polje izražavanja, koje se sermo u raznim formatima izlaže umjetnosti. Umjesto da se umjetnost objavljuje s uzviđenog ili barem distanciranog stajališta, pronalaze se formati koji će omogućiti da se teorija i umjetnička praksa približe jedno drugoj na istoj razini i natčivat nuke. Jedan od tih formata, walka in progress, prevodi se kroz cijeli festival, tako da sudionik mogu raspravljati o programu i o drugim značajnim mjestima u gradu s obzirom na neku etnološku, društvenopolitičku, povijesnu, filozofsku ili estetsku temu.

Spieľfeldforschung konitenti performanse, tekstove, predavanja, radionice, kazališta, glazbu, slike i instalacije koje prito festivalsku dramaturgiju analizira kako bi se iz tako heterogenih kutova gledanja mogle proizvesti naučivosti i nepredvidivosti: to su formati koji se temelje na brodiotom umjesto na teritorijalnoj sigurnosti, omogućavajući time nova pitanja i nove ideje.

U tom smislu je i program radionica koncipiran kao neuka škola za "mlibres ignorante" Jacques Ranciere: tu nema učitelja koji bi uvijek bio korak ispred svojih učenika i koji bi ih, pedagoški prepredito, "pokupio ondje gdje jesu", nego je to izručivanje-seba-sama na nesigurnom terenu: nešto što može dovesti, kao ove godine na radionici Bojana Cvejić i Briana Messurnija, i do privremene prenapregnutosi sudionika, li pak – kao u jesenskom kampu Johana Beckera, Petera Spillmanna i Michaela Zingera – do iznate tebrje skupine da preuzme stvar u svoje ruke.

Isti koncept nastojalo je prije dvije godine dosljedno provesti i Internationale Sommerakademie 90Grafshaus Mousonturm u Frankfurtu: od voditelj radionice i svih drugih sudionika trađilo se da se sudjeluju s gostima s kojima još nisu surađivali ili koje su iznate odvajek bajeli upoznali, te da njima prepuste taj dio programa. Takvim konceptom – koji je bio nadahnut idejom "invite to invite" Hansa Ulricha Obrista – postizali su se, barem što se tiče nesigurnosti, na istu razinu s drugim sudionicima.

što je bilo i s kustosa, budući da su povjerli poziranje nekima od pozvanih i time ograničili vlastitu ulogu. Maksimizacija rizika kao pokušaj da se omogući emancipacija. I istodobno zahtjev da sudionici sami biraju za sebe i da zamijene poziciju potrošača za poziciju nekoga tko se aktivno uključuje. Razmišljanje o sebi samima – uključeno u program umjetničkog rada – znači nešto drugo od razmišljanja o umjetnosti iz veće ili manje udaljenosti. Razmišljanje je dio umjetničkog rada. Ali u produkciji svakodnevnici često osjećaju malo vremena za input. Upravo festivali, ti strojevi za output, nude mogućnost za to.

* * * * *

Rineirov program pogotovo radikalno nastoji koncipirati PAF (Performing Arts Forum), institucionalno, osobito i strukturno distanciran centar smješten u prostornim sobama nekadašnjeg dječjičkog konventa St. Erme u blizini Reimsa. Na inicijativu nizozemskog redatelja Jera Rissema tu je nastao radni prostor za umjetnike sa svih područja, ali prvenstveno iz koreografije i performansa. Čiji je staviti i izdati vlastite osnove, onkraj institucionalnih uvjeta tržišta – kao vlastitu inicijativu samih umjetnika i teoretičara. "To nije produkcijska kuća, mjesto za predstave ili istraživački centar, nego platforma za sve one koji žele proširiti mogućnost vlastitih radnih praksi" – "otvoreni, zajednički forum za proizvodnju znanja u kritičkoj razmjeni i neapreknoj diskuzivnoj praksi". Tko dođe u PAF kako bi radio na nekoj produkciji, istraživo ili upoznao nekoga, mora i sam preuzeti inicijativu, budući da razmjena nije organizirana – ali puno toga se može organizirati. Kako kaže Rissema: "PAF je prostor koji možete ispuniti mnogim stvarima. Ali ne smijete ga kolonizirati. To mora ostati otvoreno mjesto... slobodna zona u kojoj se umjetnici mogu nalaziti i razmjenjivati ideje." Radi se o odluku za to "da se obrazovanje može odvijati tako da umjetnik radi za sebe umjesto da mu se znanje i gotovosti prenose tako što stijed određene upute". Taj proces Rissema naziva "autonomizacijom" i to je proces emancipacije.

Mjesto kao što je PAF nije lako stvoriti i održavati: ona izmiču uobičajenim kriterijima za subvencije, a kao izvedbeni sklopovi koji nastaju tek tijekom događanja zahtijevaju mnogo od svih sudionika. Tek će se pokazati u kojoj je mjeri takvo utopije sposobna za život, a osobito za financiranje.

* * * * *

I projekti znanja Hanne Hutzig uvijek su u potrazi: njezina Mobile Akademia, interdisciplinarni program tečajeva za mlade umjetnike iz dijeloga svijeta, na putovanju je već sedam godina, neprestano mijenjajući mjesto, vrijeme, temu i formu. Tečajevi su strukturirani kao umjetnički projekti i popraćeni terenskim istraživanjem, raspravama, izletima i prezentacijama. Pritom se "ne podučavaju nove tehnike, nego umjetnici i teoretičari iz raznih zemalja predviđaju nove konceptualne osnove i diskurse, suvremene strategije rada i umjetničke prakse." K tome je Hannah Hutzig razvila i mnoge druge "instalacije za posredovanje znanja" – već samo određene žanrovi ukazuje na to da se tu više ne mogu razlučiti teorija od prakse ili sadržaj od forme. Dobar primjer za to je "kiosk za korisno znanje", format koji je nastao u suradnji s kustosom Anselmom Franckom, budući da otvara prostore koji dopuštaju da se "profesionalno znanje i teorijski diskursi susretnu s praksom svakodnevice, struke i individualnog pripovijedanja". Posredovanje znanja tu se izražava kao promatranje tako što publika postaje vojašom i svakodnevni dijalog i pregovaranje između dvoje ljudi: dva "stručnjaka" razmjenjuju znanje kao osobnu priču u prisnom dijalogu, kojemu gledatelj prisustvuje samo posredno, putem audiovizualnog prijenosa. To se načelo multiplikira na "omej, burz, korisnog znanja", instalacij za erotičak razmjenu koja sjede svaki za svojim stolom: tu bilo tko može kupiti pola sata osobnog stručnjaka od profesionalnih znanstvenika, umjetnika, frizera ili prokora: činjenice, iskustva, životnu pomoć ili neprosto uvide u neko sasvim nepoznato područje znanja – koji su uvijek vezani za osobe koje ih prenose. Kao i za čin prijenosa: u svim svojim instalacijama znanja Hannah Hutzig pridaje osobitu važnost izvedbenom karakteru posredovanja znanja.

* * * * *

U sklopu kritike Hochschule der Künste, dakle jedne velike institucije, Institut für Theorie der Gestaltung und Kunst (itd) već šest godina prakticira povezivanje teorije i obrazovanja orijentirano prema praksi. Karakter tog instituta ne obilježava toliko akademsko, koliko istraživački, izvedbeni i nakladnički program, u kojemu se ključno područje estetike uvijek shvađa kao instrument kritičke teorije kulture. Tematska područja kao što su migracija, rad, glamur, zdravlje, turizam, invalidnost, nove geografije izdosta ili knjiga, kulturnih ili tekstualnih, konferencija, medijske stranice, izvedbene urbane akcije, audio-afrihni kod, stavljaju se na javnu raspravu s izričito kritičko-teorijskim pretenzijama, koje se uvijek formuliraju u suradnji umjetnika i teoretičara. Budući da su tu pitanja sadržaja ujedno i pitanje formata, ih je razvio niz izvedbenih teorijskih formata koji istodobno omogućuju analizu smislenosti i besmislenosti svih aktivnosti. Iz toga stoji tvrdnja da drugačiji format generiraju i drugačija pitanja. Stoga se proizvode i teorijski definiraju video-esej, filmovi o idejama ili kolektivni tekstualni autorski radovi. Slično kao i kod instalacije znanja Hanne Hutzig, pritom se zbiva posredovanje teorije s ciljem da se u prvi plan istakne društvo, a ne umjetnost.

Takvo pripada u taj kontekst, budući da kao čašica izlito nastoj proizvoditi protujavnost: s jedne strane time što i u Hrvatskoj težbe za marginaliziranu praksu umjetnosti i teorije te također u kulturno-političkom smislu predstave izuzebu lokalnom tisku (npr. u bliskoj suradnji s CDU-om kao prezentacijskom platformom), a s druge strane ne što na međunarodnoj razini skreće pozornost na umjetnost i teoriju s prostora nekadašnje Jugoslavije. Kao i ovdjenska Maska, i Fikcija je dio razvedene mreže, komunikacijski medij koji znanje čini dostupnim i djeluje na razne načine, kako na lokalnoj, tako i na međunarodnoj razini.

Iko svim tim pokušajima sa znanjem odzvanja sveprisutni smijeh Tračanika, oni time ne sprečavaju filozofu, pođ, protiv: oni kontinuirano grade znanac s pomoću različitih materijala i strategija. Dok se Spielteufelforschung i ankluzica Sommerakademie temelje na međusobnom uključivanju umjetnosti i teorije, PAF istice autonomizaciju. Inna Hutzig povazuje stručno znanje s osobnim pripovijestima, a ih nastoji unutar institucije oddati kritičku uturu. Svi ti projekti nalaze se na granici teorije i umjetnosti i tebe i atome cijlu proizvoditi posredovati znanje na način koji nije ovisio autoritaran – s pomoću osobne motivacije i jednakopravno. Koliko god to zvučalo utopijski, utro je odlati tu aspiraciju.

o, ono svakako nije ništa novo. Dovoljno je da se prisjetimo, na primjer, legendarnog kolodba Black Mountain, koji je osnovan u Americi 1933. godine (na zaboran 1995.) i na kojemu su, uz Buckminster Fullera, predavali John Cage, Arco Cunningham, Walter Gropius i drugi. I tu su u središtu bili interdisciplinarnost, povezanost učenja i života te obrazovanje kao demokratski čin. Iste objeve slijede današnji projekti znanja, iako s drugačijim predznakom: okolnosti u se prije svega promijenile uslijed ekonomizacije znanja i utjecaja novih tehnologija na naše ophođenje sa znanjem.

Žreva filozofska tradicija shvaćala je znanje kao "istinsko uvjerenje" ili "apocriju". Kod Platona je uzemljeno znanje episteme još suprotstavljeno pukom mišljenju ideala, a njegov je san, kao što je poznato, bio da državom upravlja izabrani elitistički skupina ljudi. Čini se da danas svakodnevi govor više ne razlikuje znanje i mišljenje. Budući da se znanje shvaća prvenstveno u ekonomskom smislu, kao "resurs", a pak pod pretpostavkom "menedžmenta znanja", ono više ne predstavlja nikakvu neuzreku instanciju.

Podivno je pritom to što se više ne možemo oslanjati na kanonizirano i jedinstveno stručno znanje, nego se možemo uključiti i na druge izvore znanja, kao što su svakodnevno i distantsko znanje. Međutim, ta ekonomizacija znanja, koje je, kako se čini, već odavno sasvim imaginarna u kvotok kapitalizma, vodi ka sveopćem kritičanju učinkovitosti koji nije od koristi ni istraživanju ni obrazovanju te često uzrokuje nazadovanje u formatima posredovanja. Znanje više nije korisno i tu jedva još ima prostora za kritičku refleksiju.

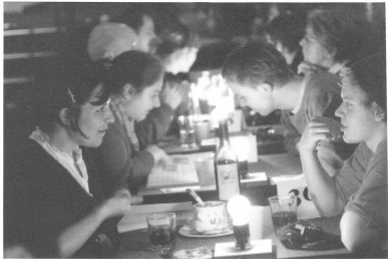
stodobno nove tehnologije više golem utjecaj na naše ophođenje s vlastitim znanjem. Najrazličitiji modeli uključivanja, suradnje i kolektivne proizvodnje znanja poriču granice između proizvođača i potrošača, kao u steknutom slučaju Wikipedije. Onaj tko na mreži uspije aktivno utjecati na predučvene svoga operativnog sustava, izbjedi će staru potrošačku zamku i moći će svoje znanje djeliti na drugačiji način. Stoga te open-source scena daje važne poruke za pitanja o izvornici, genetici i prijevju znanja, potičuje koji su zanimljivi i u društvenom smislu i za zvedbene umjetnosti.

Ekonomizacija i tehnologizacija znanja samo su dva pokazatelja činjenice da se proizvodnja znanje radikalno izmijenila. Dva procesa potiču da je i dalje nužno kritički stajalište prema navodnim činjenicama te da ono mora naći odjeka u procesu posredovanja – ne samo na području alternativne umjetnosti, nego i u školama i na fakultetima: "da je moderno sveučilište neuvjetovano i da treba biti bezuvjetno oslobođeno od svakog uvjeta koji ga spuzava", kako kaže Jacques Derrida.

Tako porovno postaje aktualnom debata oko ispravnog učenja koja se energično vodila 60-ih i 70-ih godina, budući da nam Pita, migracija, primjenjeno stradanje i novi profesionalni izazovi svakodnevno predočavaju neostvarene naloge znanja prema znanju.

Projekti koje smo ovdje prikazali nastoje dalje razvijati i modificirati postignuća iz tog vremena. Oni nisu načinjeni samo za područje umjetnosti: budući da su umjetnici stručnjaci za prikazivanje i za odnose forme i sadržaja, oni analiziraju formate koji ne samo da na originalan način prenose građu znanja, nego je prije svega daje razvijaju.

Takav razvoj situacije potvrđuje mišljenje Heinricha Lübkea koji je lapidarno komentirao Blumenbergovu dilemu o filozofu i Tračaniku sjeđedim sžefom: "Morate izgraditi još zdenaca!" Neki odnosi su, eto, sretni samo ako neprestano propadaju, ako je postiranje uvijek poprđeno smijehom.



The Other's Laughter: Doing Theory

Florian Malzacher and Gesa Ziemer

Translated from the German by Marina Miladinov

inking in art is not valued too highly. On the one hand – too much conceptual dance, all that brainy
sette, enigmatic images and installations, all that stuff in-the-progress, too little beauty, too little
notion, too little flesh and blood. On the other hand: thinking in art enjoys great esteem. There
sarcere a theatre, a festival, or a museum that wouldn't now and then resort to a "laboratory",
academy, an "educational" or "research programme"; manifests, documents, summer
zademies, education is all over the place. In the meantime, it has become self-understandable to
ix theory and practice without a clear demarcation of spheres, to find places and formats for the
representatives of art, theory, and everyday life and to work out something in common – with the
igh claim of not only mediating, but also producing theory. But is it the task of a festival, a theatre,
n exhibition house, which eventually obtain their tax moneys for producing and presenting art, to do
research, to enforce discourses, to mediate and create knowledge?

whips they should either focus on the core business: curtain up, curtain down, Vermissage, frissage.

* * * * *

There are no real beginnings: they are made retrospectively. Hans Blumenberg has once told
uch a story, which should open our eyes to the apparently absolute incompatibility of theory and
actice. Referring to an ancient Aescop's fable in his "Theaterhaus", Plato described a sort of early
hiloosophical accident; Thales of Miletus – an astronomer in the sense of proto-philosopher, who
is often been retrospectively called the founder of Greek philosophy – stepped out of his house
ne night in order to contemplate the stars. Deeply focused on his heavenly objects in the manner
of an abstem-minded professor, he tumbled down into a well full of water. A far more practical
handmaid, who was witnessing the embarrassing situation, laughed at him and joked, "that he was
o eager to know what was going on in heaven, that he could not see what was below his feet.
This is a jest which is equally applicable to all philosophers." (Plato).

It is not only the presence of the Thracian handmaid, but also her shrill laughter that brings the
philosopher's attention back to the lower spheres, which are directly in front of him and which he
cannot ignore even as a theoretician. This fable is especially revealing of the theory produced in the
area of performance and theatre, for it tells how philosophy is theoretical discipline par excellence
faced the everyday, physical life, thus illustrating the old dualities of body/spirit and practice/theory.

This rather firtitious encounter between the common woman and the philosopher renders the early
history of all later tensions and misunderstandings between theory and practice. One may interpret
it negatively or positively, as an accident that is constitutive of theory – since without inappropriate
detachment from the world, there is no insight. Or as an expression of a completely ousted
notion of theory. This potential moment of accident is typical of many extra-university attempts at
mediating knowledge in the field of art – despite all their visionary and indubitable necessity. And it
is not always productive.

* * * * *

There are various options in the current scenes of art and theory that seek to contend with the
laughter of the Thracian handmaid in a productive way: the Spielfeldforschung of the "sterische
herbes" festival in Graz (Austria), for example, is no academic science that would approach art
as an object. Rather, it is conceived as a playful research field that exposes itself to art in various
formats. Instead of explaining art from an elevated or at least distanced standpoint, it finds formats
that bring the theory and practice of art to the eye level and within reach of each other. One of such
formats, the walks in progress, permeate the entire festival, so that the participants can discuss
both the programme and other significant pieces with respect to certain ethnological, socio-political,
historical, philosophical, and aesthetic topics.

The Spielfeldforschung debates by means of performances, texts, lectures, workshops, theatre,
music, images, and installations along the dramaturgy of the festival, in order to generate
insecurities and unpredictable moments from heterogeneous angles: formats that go for shipwrecks
rather than for territorial security and thus enable new questions and new ideas.

In this sense, the workshop programme is also conceived as the unknowing school for "matras
ignorants" (Jacques Rancière): there is no teacher that would always remain a step ahead of
the students and "pick them up where they are" in a pedagogically cunning way, but only self-
sunder on an unsafe ground. And that can also lead, as was the case this year in a workshop
by Boyana Cvečić and Brian Massumi, to a temporary exhaustion of the participants or – as in the
autumn camp of Jochem Becker, Peter Spilmann, and Michael Zingarel – to a strong tendency of
the group to take over.

It is a concept that the Inventionen Sommerakademie at the Künstlerhaus Mousonturm in Frankfurt was consequently pursuing two years ago: the workshop leader and all other participants were asked to approach the guests with whom they had never worked before, or rather those whom they had always wanted to meet. And to leave that part of the programme to them. With this concept – which was inspired by Hans Ulrich Obrist's idea of "invite to invite" – they placed themselves, at least with respect to insecurity, on the same level with the other participants. The same was valid for the curators: by delegating the invitation on some of the invited, they limited their own influence. It was risk maximization as an attempt to facilitate emancipation. At the same time, it was a demand on the participants to take care of themselves and to exchange their attitude of consumers for that of someone actively intervening. Reflecting on oneself – embedded in a programme of artistic activities – is something else than reflecting on art from a smaller or greater distance. Reflection is a part of artistic work. But in everyday production, there is often little time left for the input. It is precisely the festivals, those output machines, which offer such a possibility.

* * * * *

PAF (Performing Arts Forum) is an institutionally, personally, and structurally detached centre in St. Erme nearby Reims, located in the spacious rooms of the former girls' convent, which seeks to apply Rancière's programme especially radically. At the initiative of Dutch theatre director Jan Ritsema, it has been transformed into working space for artists from various fields, but primarily those active in choreography and performance. The aim is to create and investigate one's own bases, beyond the institutional market – as a personal initiative of artists and theoreticians: "It is not a production house, a performance site, or a research centre, but rather a platform for all those who wish to expand the possibilities of their own working practices" – "an open, common forum for the production of knowledge in critical exchange and in permanent discursive practice." Those who come to PAF in order to take part in a production or to meet someone must take initiative by themselves, since there is no organized exchange – but many things can be organized. As Ritsema puts it: "PAF is a space that you can fill in with many things. But you are not allowed to colonize it. It must remain an open place... a free zone, in which artists meet and exchange experiences." It is a proof "that education can take place in such a way that one works for oneself instead of having the knowledge and ready-mades mediated by following certain instructions." "Self-motivation" – that is how Ritsema has termed this process, which is a process of emancipation.

Places like PAF are not easy to create or maintain: they do not fit into the current criteria of subversions and require a lot from all participants as performative structures that come to existence only in the course of the event. In how far such a utopia is viable and also financially sustainable, that will show with time.

* * * * *

The knowledge projects of Hannah Hutzig are likewise always on search: her Mobile Academy, an interdisciplinary course programme for young artists from all over the world, has been on tour for seven years now, constantly changing its place, time, and form. The courses are structured as artistic projects and accompanied by field research, discussions, excursions, and presentations. Thereby it is "rather about having international artists and theoreticians present new conceptual bases and discourses, contemporary working strategies, and art practices than about teaching techniques." In addition, Hannah Hutzig has developed various other "installations for the mediation of knowledge" – even the genre description indicating that it is no longer possible to distinguish between theory and practice, content and form. Thus, the "look for useful knowledge", a format generated in cooperation with curator Anselm Franke, opens up spaces that allow "professional knowledge and theoretical discourses to meet with the practice of everyday life, of profession and individual storytelling": mediation of knowledge is expressed here in the form of contemplation (since the audience is turned into a voyeur and a witness of a dialogical and negotiation between two persons: two "experts" exchange their knowledge as personal stories in an intimate dialogue, which the audience is witnessing only directly, through audio-visual mediation. This principle is multiplied in the "black market for useful knowledge", an installation for some hundred experts seated at separate tables: here everyone can buy half an hour of intimate expert knowledge from professional scientists, artists, hairdressers, clairvoyants, facts, experiences, life aid, or simply insights into completely unknown fields of knowledge – which are always linked to the person that mediates it. And also to the act of mediation: in all her knowledge installations, Hannah Hutzig has paid special attention to the performative character of knowledge mediation.

* * * * *

Within the premises of the Zurich Hochschule der Künste, which is a large institution, the Institut für Theorie der Gestaltung und Kunst (itk) has been for six years exploring the link between practice-

oriented theory and education. The handling of the institute is characterized by research, performance, and publication rather than an academic programme, since it always understands its core field of aesthetics as an instrument for doing cultural theory. With an explicitly critical and theoretical objective, which is always jointly formulated by artists and theoreticians, it puts on public debate theme fields such as migration, work, glamour, health, tourism, disability, or new geographies in exhibitions, illustrated or textual volumes, conferences, web-pages, performative urban actions, audio-archives, etc. Since here issues of content are at the same time issues of format, it has developed a number of performative formats of theory, which also makes it possible to analyse whether such activities make sense or not. Its basis is the claim that different formats also generate different questions. Therefore, it produces and theoretically defines video-essays, films on certain ideas, and collective textual artworks. The management of theory is what is happening in the process – similarly as in the knowledge installations of Hannah Hutzig – with the purpose of bringing the society in the foreground, rather than art.

Fakcija belongs to the same context insofar as it explicitly seeks to generate a counter-public as a journal – both within Croatia, since it promotes marginalized practices of art and theory, thus creating a counterpart to the local press in terms of cultural policy (e.g. in close cooperation with CDU as performance platform) and also internationally, since it draws attention to art and theory from the space of former Yugoslavia. Comparably to the Slovenian *Maska*, for example, Fakcija is a part of broad network, a communication medium that makes knowledge accessible and acts both locally and internationally in various ways.

* * * * *

Even though all these knowledge experiments permanently have the omnipresent laughter of the Thracian handmaid resounding in their ear, they do not prevent the philosopher from falling. On the contrary, they are continually building on that wall with various materials and strategies. Whereas the *Spielfeldforschung* and the Frankfurt Sommerakademie base themselves on the mutual exclusion of art and theory, PAF emphasizes the self-motivation. Hannah Hutzig links expert knowledge with personal stories and it tries to maintain a critical culture within an institution. All these projects stand on the borderline of theory and art, pursuing the goal of generating and mediating knowledge in a self-motivated and egalitarian rather than authoritarian way. However utopian that may sound, it is also necessary that this demand should be upheld.

It is nothing new, to be sure; one may recall, for example, the legendary Black Mountain College, which was founded in 1933 in the USA (and closed down in 1966) and where, beside Buckminster Fuller, the lecturers were John Cage, Merce Cunningham, Walter Gropius, and others. There, the focus was likewise on the interdisciplinarity, link between learning and living, and education as a democratic act. The knowledge projects of today pursue the same aim – although under different circumstances: most of all, it is the economization of knowledge and the influence of new technologies on our way of treating knowledge that have changed its preconditions.

* * * * *

The ancient philosophical tradition translated knowledge as the "true conviction" or "insight". For Plato, the grounded knowledge (episteme) was contrasted with mere opinion (doxa) and it is generally known that his dream was to let the state be ruled by a good, but elitist elite. The difference between knowledge and opinion appears to be having lost its edge in today's everyday speech. There where knowledge is primarily thought economically, as a resource under the premise of "knowledge management", it is no longer a neutral instance.

The positive aspect is the possibility of not having to rely on the canonized and one-sided expert knowledge any longer, but to be able to exploit other sources of knowledge, such as everyday or dilettante knowledge. However, the economization of knowledge, which appears to be completely embedded in the circuit of capitalism, leads to an overall confusion of efficiency, which is of no avail either to research or to education and that often results in a backlash as to the formats of mediation. Knowledge must be useful and there is barely space for critical reflection.

At the same time, new technologies have had an enormous influence on our attitude to knowledge. Various models of participation, collaboration, and collective production of knowledge have shifted the borderline between the producer and the consumer, of which a prominent example is Wikipedia. Those who are able to participate actively, on the web, in creating the preconditions of their operating systems will escape the old consumer trap and share their knowledge in a different way. That is why the open-source scene gives important impulses to the questions of the sources, genesis, or growth of knowledge, which are interesting socially and also for the performing arts.

* * * * *

Economization and technologization of knowledge are only two indicators of the fact that the production of knowledge has changed radically. Both developments show that there is still need for a critical attitude towards the alleged facts, which must also be reflected in the modus of mediation – not only in the field of off-art, but also in schools and academies: "That the modern university is not conditioned, that it is unconditional and should be free from all restrictive conditions," as Jacques Derrida has demanded.

Thus, a virulent debate from the 1960s and 1970s about the right way to learn is again becoming topical, since the issues of Post, migration, applied research, and new professional demands show us day after day the deficiencies of our attitude towards knowledge.

The projects presented here seek to develop and modify the achievements of those times. They are not made exclusively for the field of art; since artists are experts of presentation and the relationship between form and content, they invent formats that not only transport the material of knowledge in an original way, but also and primarily develop it further.

* * * * *

These developments confirm the words of Heinrich Lübke, who later succinctly commented Blumenberg's dilemma about the philosopher and the Thracian handmaid with the following demand: "You must build more wells!" Well, some relationships are only happy in permanent failures. If the tumbling down also brings laughter.



Let muhe ili o dijabolici znanja

Leonardo Kovačević

1 Jacques Rancière, *Le maître ignorant – ou Jacques sur l'émancipation intellectuelle*, Fayard, Paris, 1987.

2 *Usp. ista*, sv. 72

U jednoj od najnovijih teorijskih knjiga posljednjih dvedesetih godina, djelu Jacquesa Rancièra *Neski učitelj – pat pouka iz intelektualne emancipacije*, glavnom junaku Josephu Jacototovu nalazimo u jednom od njegovih mnogih pedagoških nastupanja. Objednjavajući učenikima da se sve nalazi u svemu, da samo treba početi govoriti o onomu što vidimo i da će nas sam govor povežati s mnogim drugim stvarima i činjenicama, u razredu se pojavuje muha koja bezglavo vrti. Nakon što je jednom učeniku našlo da govori o smrti aristota, Jacotot drugom učeniku nalaže da govori o letu muha? Nakon prvole smijeha u razredu i Jacototove napomene da sada treba govoriti, a ne smijati se, učenik je tijekom osam minuta ipak pred svima demonstrirao svoju imaginaciju o toj pojava banalnoj temi.

No, temeljne teze knjige je da banalne tema ne postoji. Ne postoji povlašteno mjesto istine ili rječna obilovanja. Postoji samo ono što vidimo, čujemo ili dotaknemo, dakle svijet ošjetljivo i ono što je jednom možemo reći odnosno napisati. Tobitje, pitanje istine izbija, kao što nas podsjećaju Nivalis ili brat Schlegel, ili bilo kojeg fragmenta svijeta. Prema tim piscima ranog njemačkog romantizma, svaki taj fragment u sebi sadrži potencijalno novi ili mogući svijet te može činiti cjelinu s bilo kojim drugim fragmentom. Dakle, ono što Jacotot tražava pedagoškim načinom sve je u svemu, već je sadržano u izvornoj kozmologiji ranog njemačkog romantizma.

Isto se odnosi na knjigu, podsjeća Rancièr: "Evo što znači da je sve u svemu: tautologija snage. Sve snage jezika nalazi se u cjelini jedne knjige. Čitavo spaznate saznanje kao inteligencija sačinjavaju se od odvajanja jednom knjigom, jednim poglavljem, jednom rečenicom, jednom riječju." Nar. Jacotot je tako svoje nazemake učenike naučio francuski samo uz pomoć dvojezičnog izdanja Fenelonovog *Telemahe*. Trebalo je uspoređivati dvije riječi istog značenja, ali pisane različitim slovima, obavesti već od prve riječi knjige: Kalipso. S jedne strane, ta riječ je po Jacototu, kao i svaka druga, trag cjelokupne ljudske inteligencije; ona što ju je napisao dijeli istu ljudsku inteligenciju kao i ona što je zamislo sredstvo za pisanje, a isto je ta inteligencija bila na djelu kada su ljudi pronašli papir, štampu, te takozvani stroj koji je iskao tu riječ. Krug se neprestano širi i zatvara. No, iz iste riječi bilo što može naučiti nove riječi, naučiti slova iz kojih je sastavljena, a da ga učitelj izravno tome ne pouči. "Pridaj mi o obliku svakog slova kao što bi opisao oblik nekog predmeta ili nepoznatog mjesta. Nemogu reći da ne znaš. Znaš gledati, znaš govoriti, znaš pokazati, znaš se prisjetiti. Što ti još treba? Apodiktorna gotovost da vidiš uvijek iznova, da govoriš i to ponoviš. Ne pokušavaj prevratiti ni mane reći sebe... Nakon toga će doći vrijeme da govoriš o onome o čemu govori knjiga: što misliš o Kalipso, o tuzi, o boginjama, o vječnom proljeću? Pokaži mi ona stoga čega govoriš to što govoriš. Knjiga, bioikani blyag."³ Riječ Kalipso tako istodobno zove mod jezika i skrivenu poruku svijeta, svijet slova i svijet stvari.

Nije li upravo to bila svojzvrstina Foucaultova početna točka, zašto ne i ontologija, iz koje se razvija etheologija znanosti o čovjeku? Ne raspeda li se po njemu čitav novovjekovni ustroj humanističke znanosti upravo na različite režime odnosa riječi i stvari? Probu svijeta stvari kodificirale su i teritorijalizirale pozitivne prirodne znanosti dajući joj neovane i postojeće zakone, dok je počelo duha preostalo da iskoristi tajne čovjekove duše (psihologija), zajednice (sociologija), vremena (povijest), bogova (teologija), itd. Preinde humanističke znanosti odijaju vlastitu poštenost, one se vješto služe jeftinim i metaforičkim resursima kako bi stvorile učinke istine svog diskursa. No, kako pokazuje Rancièr u svojem djelu *Imena povijesti*: Ogledi iz poetike znanja, moderna znanost i njezino znanje (osobito sociologija, psihologija, etnologija, povijest) predstavljaju reakciju na estetsku i demokratsku revoluciju devetnaestog stoljeća. Na rođenje slobodnog govora, govora bilo kojeg subjekta, na naviranje običnog puka na strance Zelenih ili Barzakovih romana koji smjenjivali sve one kodificirane likove vojskovođa, kraljeviđa i pokornih aristokrata iz beletristike. Taj meand govorenih bita i oblikovanje zajednice po mjeri jednakošti ipak odvise msi rđune čuvatelja društvenog reda. A znanost prije svega vrši tu funkciju. Red naravno mora pobiti od uređenja višesmislenosti riječi i politonije ljudskog govora i iskustva. Neka Kalipso ostane samo ime jedne miske nimfe.

No, tu smo tek na početku znanstvene ustroje i izvjesnosti i jednoznačnosti njezina znanja. Ona ne ovisi samo o preciznosti riječi, nego o zajednici koja ju podržava i koja je posredni čvrlav reda. Osim što nadirne njenu cirkulaciju govora i riječi, jezi također ponudi latinu o njoj i njen smisao. Plaću o genezi povijesne znanosti i njezine prikazivanje društva. Michel de Certeau govori o njezinom simbolizacijskom postupku: društvene znanosti predstavljaju društvo pronalazeći različite razlike između grupa ili pojedince, povezujući ih u jednu cjelinu. Ta sveza najprije obično biva geografija, kontinent, regija ili država, a potom mentalitet, habitus, klasa, način života i sl. Postupak se dakle sastoji od povezivanja nečijeg govora koji pripada nečijem tijelu, a to tijelo pripada zemljopisnom području ili vječnom mentalitetu. Sporni odnos takve montaže prema istini proizlazi dakle iz identifikacije amala nečijeg riječi s mjestom odakle te riječi dolaze. Svaki glas unaprijed tako ima svoje tijelo ili habitus. Da bismo se približili istini u govoru drugih, potrebna je dije-olozacija nazivavanje svih vasa i prepuštenost tog tijela ili govora samomu sebi, svojoj samoti, smatra de Certeau, koji je to odnose analitično na zaposjednuzima.⁴ Niema dakle govoriti istini bez heresa.

Kada danas pripremae govorimo o autoocetama ili otocima znanja, riječ je prije svega o češnji za redefiniranjem poretka prosvjetljenih tj. onih koji unaprijed znaju istinu o govoru drugih samo zato jer

3 *Isto*, sv. 41

4 Jacques Rancièr, *Les noms de l'histoire – essai sur l'ontologie des savoirs*, La Seuil, Paris, 1983

4 *Usp. Michel de Certeau, La Possession de Louvain*, Galimard, 2005, Paris



5 *Usp. Michel de Certeau, La Possession de Louvain*, Galimard, 2005, Paris

I drugi pripadaju određenoj klasi, govore određenim dijalektom, ne prihvaćaju društvene trendove ili imaju vlastiti životni stil. Znamo da ne postoji niti jedan sustav znanja koji će dopustiti da nešij glasovi ili riječi imaju vlastiti život, da iz jednog tijela potječu više glasova, bilo onih iz sadašnjosti ili prošlosti. O tim duhovima od papira, kako ih zove Rancière, može govoriti samo književnost. A ona može početi od bilo čega, pa i od običnog leta muhe, posve beznačajnog mikrodogađaja koji može najprije na mišljenje i govor, ali koji i sam ostaje blijeg djakobličnosti svakog znanja.

Konačno, bez hereze nije moguće govoriti ni o istini tijela. Zaposjednuti koje analiza Michel de Certeau postaju figure svakoga tijela čija heretičnost proistječe iz činjenice da je svako tijelo idiom. Kao i svaki njegov pokret, u plesu ili gesti, koji ne može razotkriti samo jedno značenje ili svrhu. Izbijanje značenja iz njegova pokreta je neobuzdano, a performativni smisao daje mu tek simbolizacija priče ili konteksta. Njegova "zaposjednutost" je posljedica niza raznih mimičkih i ritmičkih sedimentacija, a egzorcist mu je kazališni "znanstvenik" ili kritičar koji djakoblično tijelo u konačnici tek transformira u nešto neobuzdanih ud društvenog tijela, ili u jedno opće tijelo, u levičastu. Tako i u kazalištu i plesu možemo zamisliti nekog Jacotota, ovaj put nekog učitelja performativne amandpacije. Maksima bi mu mogla glasi: od bilo koje geste postoji put do bilo koje druge jer su u idiomu svoga tijela nataloženi svi ritmovi ili pokreti drugih tijela!







The Flight of the Fly or The Diabolicism of Knowledge

Leonardo Kovačević

Translated from the Croatian by Marina Miladinov

1 Jacques Rancière, *Le maître ignorant – cinq leçons sur l'émancipation intellectuelle*, Fayard, Paris, 1987.

2 Cf. *ibid.*, p. 73.

In one of the most innovative theoretical books published in the past two decades, the Ignorant Schoolmaster – Five Lessons in Intellectual Emancipation? by Jacques Rancière, we can see the main character Joseph Jacotot engaged in one of his numerous pedagogical frolics. While he explains to his students that everything is in everything and that all we need is to start talking about all that we can see, which will link us to many other things and facts, a fly enters the classroom and begins to zigzag aimlessly. After he has asked from a student to speak about the death of an atheist, Jacotot tells another to speak about the flight of the fly.¹ The class bursts into laughter, but Jacotot remarks that what one needs is talking, not laughing, while the student demonstrates his imagination by spending eight minutes talking about that utterly banal topic.

Thus, the basic thesis of the book is that there is no such thing as a banal topic. There is no privileged site of truth or of its manifestation. There is only what we see, hear, or touch, the sensual world and what we can say or write about it. More precisely, the question of truth can emerge from any fragment of the world, as Novala or the Schlegel brothers remind us. According to these authors of early German romanticism, each of these fragments carries in itself a potentially new or possible world, wherefore it can form an entity with any other fragment. Thus, what Jacotot expresses in his pedagogical principle of everything being in everything can already be found in the positive cosmology of early German romanticism.

We can say the same thing about the book, as Rancière says: "Here is what it means that everything is in everything: the tautology of power. All power of the language is found in the entity of a single book. All knowledge of the self as intelligence consists of mastering a single book, chapter, phrase, or word." Thus, Jacotot teaches his Flemish students to speak French by using only a bilingual edition of Fénelon's *Telemachus*. All one needs to do is to compare two words with the same meaning, only written in different letters. Beginning with the first word of the book: Calypso. On the one hand, that word is for Jacotot, just like any other word, the trace of the entire human intelligence. The one who has written it shares the same human intelligence with the one who has invented the writing tools, and the same intelligence was at work when people invented paper, ink, or the press on which the word Calypso has been printed. The circle is permanently expanding and closing. On the other hand, anyone can learn new words from that same word by learning the letters it consists of, without a teacher that would teach him or her directly. "Tell me about the shape of every letter as you would describe the shape of an object or an unknown place. Do not tell me that you know not how to do it. You know how to look, talk, show, or remember. What else do you need? You need the absolute awareness to see it again and again, to tell it, and to repeat it. Do not try to fool me or even yourself... After that, a time will come for you to tell about what the book is telling: what do you think of Calypso, of sadness, the goddesses, the eternal spring? Show me that which makes you tell what you are telling. The book, the blocked flight."² Thus, the word Calypso condenses the power of language and the hidden prose of the world at the same time: the world of letters and the world of objects.

3 Cf. *ibid.*, p. 41.

Was it not some sort of starting point for Foucault, perhaps even the ontology from which the archeology of human sciences would develop? Is it not that, according to him, the entire modern structure of humanist scholarship falls into various regimes of relationships between the word and the object? The prose of the world has been codified and territorialized by the positive natural sciences by supplying it with independent and stable laws, whereas the poetry of the spirit has been left with telling the secrets of the human soul (psychology), community (sociology), time (history), gods (theology), etc.... Even though humanist sciences deny their own poetics, they skillfully use linguistic and metaphorical resources in order to create the effects of truth in their discourse. However, as Rancière has demonstrated in his *Names of History: Essays in the Poetics of Knowledge*,³ modern scholarship and its knowledge (especially sociology, psychology, ethnology, and history) represent a reaction to the aesthetic and democratic revolution of the 19th century. A reaction to the birth of free speech or speech of just any subject, a reaction to the common people invading Zola's or Balzac's novels and substituting all those codified characters of army generals, princes, and idle aristocrats in fiction. However, that bedlam of speaking beings and the way the community has been shaped in the spirit of equality is a form in the eye of the guardians of social order. And the function of sciences is primarily that. Certainly, order must begin with settling the ambiguity of words and the polyphony of human speech and experience. Let Calypso remain the mere name of a mythical nymph.

4 Jacques Rancière, *Les noms de l'histoire – essais sur poétique du savoir*, Le Seuil, Paris, 1993.

But there we have only reached the beginning of the scientific utopia of certainty and accuracy of its knowledge. It does not depend only on the precision of words, but also on the community that supports it as the direct guardian of order. Apart from controlling its circulation of speech and words, it also seeks to provide the truth about it and about its meaning. Writing about the genesis of historical science and its account of the society, Michel de Certeau speaks about its sym-bolization procedure: the social sciences present the society by discovering various connections between groups or individuals and by linking them into a single entity. That connection usually consists first in geography, in a continent, region, or state, and then in the mentality, habitus, class, way of life, etc. Therefore, the procedure consists of linking one's speech to a body, which again belongs to

geographic area or a particular mentality. The ambiguous position of such montage with respect to truth thus originates in identifying the meaning of someone's words with the place from which these words are coming. Each voice has its body or its habitus beforehand. In order to come closer to truth in the speech of others, we need a *diabolization*, the rupture of all connections and the abandonment of that body or speech to itself, to its solitude – according to de Certeau, who has analysed these relationships on the example of the obsessed.⁶ One cannot even speak about truth without heresy.

6. Cf. Michel de Certeau, *La Possession de Loudun*, Gallimard, Paris, 2005.

Today, when we speak of, for example, highways or islands of knowledge, we are referring primarily to the longing for reasserting the order of the enlightened, i.e. those who already know the truth about the speech of the others by the mere fact that those others belong to a certain class, speak a certain dialect, refuse to accept social trends, or have a lifestyle of their own. We know that there is no system of knowledge that would allow anyone's sounds or words live their own lives, anyone's body to produce multiple sounds, be it from the present or from the past. Only literature can tell of these paper ghosts, as Rancière has called them. And literature can start from anything, even the simple flight of the fly, an entirely meaningless micro-event that can incite thought and speech, but remains itself the stamp of diabolism of all knowledge.

Eventually, without heresy it is not even possible to speak about the truth of the body. The possessed analysed by Michel de Certeau have become the figure of any body whose heresy originates in the fact that all bodies are idioms. And so is all bodily movement, be it in dance, be it in gesture, which cannot reveal only one meaning or purpose. The emergence of meaning from its movement is unrestrained, while its performative sense is given only by the symbolization of the story or the context. Its "obsession" is a consequence of a series of different mimic and rhythmic sedimentations, while its exorcist is the "scholarly" theatre critic or a critic that eventually transforms the diabolic body merely into a somewhat unrestrained member of the social body or a general body, a Leviathan. Thus, we can imagine a Jacquot even in theatre and dance, this time as an ignorant teacher of performative emancipation. His maxim may be: from every gesture there is a way to every other gesture, since all rhythms or movements of other bodies have sedimented in the idiom of your body!



Obrazovanje izvan dominantne matrice učitelj-učenik

Jan Ritsema

S engleskoga prevela Marina Mladinovič

Jean-Luc Godard. "Uvjerite se jeste li isporučili sve ono što se komunicira očinom."

Redateljev savjet je:

Izbjegavajte dominaciju načelno nefilmiskoga jezika riječi.

Istaknite jezik slike.

Parafraziramo li to i primjenimo li na obrazovanje: Uvjerite se jeste li iskoristili svaku priliku da učite, a da vas se ne poučava, kako biste se obrazovali.

Istraživačev savjet je:

Izbjegavajte da vama dominira učeiteljevo načelno znanjivudajućih poduka.

Istaknite ciklus razumijevanja putem promatranja-usporedbe-provjere.

Uj unatoč tom savjetu, gotovo svim filmovima vlada jezik umjesto slike, a gotovo svim obrazovanjem vlada dominirana matrica učitelj-učenik umjesto razumijevanja.

Način na koji obrazujemo ljude u školama još uvijek se temelji na principima stvaranja učinkovite ordovske radne snage. Unatoč mnogim preinakama, temeljni hijerarhijski princip ostaje onaj za kojemu kvaliteta učenikova znanja ocjenjuje nastavnik umjesto njega samoga. To unistava sposobnost pojedinačnog učenika da uvida, ocjenjuje i kvalificira svoja zapažanja. Što bismo mogli izvesti i sposobnosti poboljšavanja vlastitog općeg razumijevanja.

To nije ništa novo. Mnogi priznaju da je tehnika nepisane temeljno načelo današnjeg obrazovnog sustava. Mnogi joj se protive. Neki je čak smatraju obilježjem predfašističkoga obrazovanja, budući da ubi javni ovlanosti o ovlanosti. Žalost je onda ne možemo prekinuti, zaustaviti?

Žao što se čini da su svi navikli na nju. Čitaj: ovlanosti su o njoj. Ovlanosti o represiji, o hijerarhiji, o oslobađanju od odgovornosti. To je ugodno. Iako je mnogima, i učiteljima i učenikima, to neka vrsta ugodne u neugodi.

Obrazovanje sebe sama počinje oslanjanje na vlastite snage, oslanjanje na vlastito opažanje i razumijevanje. To radimo cijeli svoj život: promatramo-uspoređujemo-provjeravamo. Samooobrazovanje obuhvaća dva moguća pristupa: 1. obrazovanje vlastitoga Ja da postane Ja ili da postane ono samo i 2. obrazovanje u kojemu čovjek poučava sebe reflektivnosti i sposobnosti problematizacijel. U ovom ćemo članku govoriti o tom drugom pristupu.

Samooobrazovanje se temelji na mogućnosti slobodnog odabira tema, metodologija, vremena, prostora i interakcijskvaliteta učenja. Ono također podrazumijeva nužnost da se nauči kako učiti.

Samooobrazovanje nije stvar veće slobode izbora (bivajek slaba vlastiti nastavni program i stoga postaje vlastitim projektom); to je program eksperimentiranja, koji treba neprestano preispitivati u pogledu njegove specifičnosti (što i kako), dosljednosti (kako održavati motivaciju kao želju, a ne kao pragmatičnu/ilitaristički interes), transformacije (proces promjene koji može uključivati radikalni pomak u obrascima mišljenja) i raspoloživosti za druge (postane autoritativni i vlasnički).

Kako bi se razvio aparat reflektivnog učenja, treba pobediti pitanjima i tako prenijeti cijelu stvar u drugačiji način tumačenja. Prijenos je međj. operacija i sredstvo stjecanje znanja, dok škole svode stečeno znanje na ono što se prenosi (objekt).

Prijenos premijeda neku stvar mijenjajući njezinu stranu, transportirajući je, ali i gubeći nešto od nje: on mijenja ono što transportira. Kako bi se to prenosilo, valja primijeniti apstrakciju, prepoznati pravila sustava koji se ne poznaje analogijom a pravilima sustava koji se poznaje (usporedba analogijom, homologijom ili divalentnošću).

Samooobrazovanje ne bi trebalo shvatiti kao samotan proces. Naprotiv, tehniku mišljenja treba primjenjivati zajedno i naglas. Što se tiče učenja sposobnosti da se promijeni gledaite ili prenese nešto iz jednog misaonog sklopa (misaonog obrasca, metode, postupaka) u drugi, učenik to može učiniti sam, ali pomoći će koristiti se svojom okolinom u dijalogu ili kolektivnom procesu a kolegama učenikima, mentorima ili sudionicima. Ne kako bi se stvorili novi problemi ili nešto što bi trebalo problematizirati, nego kako bi se stvorili novi konteksti problematizacije.

Još prije nekoliko godina većinu znanja bilo je teško steći. Učitelj je bio čuvar znanja. Danas je, primjenica u posljednjem desetljeću, poznavalo mnogo lakše sam dobiti željeno znanje. Google i

prilike) otvoriti brojne mogućnosti i nastaviti da to i dalje čini. Rejvi i obungje potencijalnoga znanja jedva čekaju da ih se upotrijebi i istraži.

Nadni pomak od "učenika" prema "korisniku" već je u djelu. Budući da su informacije dostupne i slobodne – a često nas i preplavljuju – treba naučiti kako ih koristiti, budući da informacije iz otvorenih izvora ne poštuju nužno gramatiku (pravila i protokole) upotrebe. Moramo priznati da su knjižnice, arhivi i ostale mjesta širenja znanja sve donedavno (do nastupa informatičkog doba) bili privilegije obrazovane srednje klase. Danas, s otvorenim izvorima i slobodnom cirkulacijom softvera, dolazi do borbe za otvoreni pristup, dostupnost i kompjutersku primenost, što povećava potencijal stjecanja znanja na nediskriminativnoj osnovi.

To znači sljedeće:

Učitelji se mogu prevoriti iz poučavatelja u pospješitelje.

Učitelji se mogu prevoriti iz onih koji znaju više u kolege istraživače.

Učitelji se mogu prevoriti iz majstora u sparing partnere.

Učitelji se mogu prevoriti iz onih koji samo prenose specifično znanje u one koji pospješuju postupke i metode problematizacije.

Učitelj čak ne treba posjedovati to određeno znanje koje vjira stati i unatoč tome biti izvrsan pospješitelj, budući da je prošao kroz slične procese kako bi stekao (neko drugo) znanje.

Čini se da su prednosti brojne.

Učiteljima će ostati daleko više vremena koje će moći posvetiti na kvalitetnu razmjenu, individualnu ili u manjim skupinama, budući da više ne trebaju trošiti vrijeme prenosići sadržaj koji većina učenika može sama pronaći.

Učenici će moći više vremena provesti u pozavi za znanjem, štajući, koristeći, tumačeći i uvajajući isto, budući da ne trebaju gubiti vrijeme na bezlično i nekonzistentno prenošenje znanja, koje se odvija u učionicama.

Mogu se sastaviti individualni i dinamični paketi znanja, koji će biti primjereni filigranskoj mreži različitih sposobnosti, potrebi i želja tog širokog raspona osobnosti od kojih se društvo sastoji, budući da će to pomoćnom društvu, a njegovim izdancima u neprestanoj mjeni, uskoro obajniči trebati.

Tradicionalna škola možda i jest učinkovita u proizvodnji standardiziranoga znanja, iako u to prilično sumnjam, ali je veoma neučinkovita u proizvodnji konkretnog i individualiziranog tipa znanja.

Unatoč činjenici da je prevladavajući obrazovni sustav već desetljećima u dubokoj krizi (a nasilje u školama simptom je to zatupljujuće hijerarhije, taj mamut zvan obrazovanje jedva da je promijenio kurs. Zašto je tako teško postići promjenu kada su toliko uspješni eksperimentalni pokazivi da samobrazovanje nipošto nije manje učinkovito? Nedavni eksperiment u švicarskoj srednjoj školi u Wetzikonu blizu Zürichu, gdje su učenike završne godine pustili da sami uče, pokazao je da su dobri učenici samo postali još boljšima, dok se oni lošji nisu pokvarili, nego su naprosto ostali na istoj razini. Mnogi koji rade na području obrazovanja prepoznali su potrebu za temeljnim promjenama.

Ovdje onda dolazi taj otpor prema promjenama?

Učitelji, učenici, roditelji, uprava i društvo – svi su redom uvjereni da je JEDINI način učenja taj da se čovjeka poučava. Svi su uvjereni u to da čovjek ne može sam učiti. Oni vjeruju da je učitelj neophodan. Jer bez učitelja, kako bi učenik znao gdje početi i kako nastaviti? U ovom sustavu učitelj zna, a učenik je nesik. Ali učitelj također uskraćuje informacije, pružajući ih u pakovima. Učitelj kontrolira znanje koje će se proizvesti. U tom pristupu učitelj ne samo da zatupljuje opću inteligenciju svoga učenika, nego ga drži u neznanju. To je upravo suprotno od onoga što želimo da učitelj čini ili da bi trebao činiti. To je prilično blisko zločinu, zar ne?

Na nesreću, alternativna samobrazovanja strana je postojećim načelima poučavanja, budući da se isti temelja na poslušnosti, stazi i oslanjanju na izvanjsko ocjenjivanje, što se čini integralnim dijelom društva kao zdrava i razuma stvar. Unatoč činjenici da suvremena poduzeća zahtijevaju kreativnu i fleksibilnu radnu snagu, mnogima je još uvijek nezamislivo da bi samobrazovanje moglo biti moguće rješenje za nabrojena problema s kojima se škole trenutno bore.

Sagovori, represivni proces učenja čini se nužnim u sustavu kojemu nedostaje etika samoodgovornosti, u sustavu koji nježno slušena i individualnost u uvajanju znanja. Očigledno



Je li da represivni sustav treba stati. Dakle, nije znanje koje valja steći ono što pretpostavlja ulogu učitelja; zahtijeva je sustav kojeg valja održavati. Učitelj je neophodan u krutoj, klasičnoj strukturi prenošenja znanja.

Strogi selekcijski proces u školama pokazuje tržištu da se, poštujući li se određeni standardi, određeno znanje može uspješno usvojiti. Nau važni pojedinačni učenici, njihovi postupci, način na koji razmišljaju i održavaju određeni stupanj tehničkog ili konkretnog znanja, nego ocjena škole, u skladu sa standardiziranim sustavom testiranja. Kako bi selekcija bila učinkovita, tržište tradicionalno prihvaća taj represivni školski sustav kao naposludnj.

Otpor prema promjenama u obrazovnom sustavu proizlazi iz temeljnog vjerovanja kako razvoj, razdrazlost i želja da se dobro funkcionira u društvu nisu dovoljno poticajni kako bi se održavale potrebna motivacija koja će učenicima pomoći da prođu kroz teške faze u procesu učenja. Dakako, izgledi da se postane dijelom konkorske rasne snage nije baš stimulativna, iako većina poslova te vrste pripada proljećari ili su barem izmješteni. Ali postindustrijsko društvo informacijske ekonomije traži druga kvaliteta pa stoga zahtijeva veću raznolikost, i u samome znanju i u načinu na koji ga se stječe. Te različite metode odgovaraju na zahtjeve društva koje se neprestano mijenja i stoga mu treba sposobnost za promjene. Samoobrazovni pristup savršeno odgovara društvu koje zahtijeva individualnu inicijativu, kreativnost, odgovornost i sposobnost za promjene.

Mi u PAF-u (PerformingArtsForum) podupiremo tu mogućnost samoobrazovanja. PAF je oruđe apartir gdje se može raditi na razvoju metoda, oruđa i postupaka koji nisu rutno zamjenjeni na proizvod. U umjetničkom obrazovanju većina znanja stječe se praksom. Uči se dok se radi. Svaka umjetnička proizvodnja također je neka vrsta proizvodnje znanja. Mnogi profesionalci prođu kroz PAF svake godine. Širokogranična razmjena između njih i onih koji još nisu profesionalci glavni je step procesa formiranja koji svaki učenik kreira sam za sebe.

U usporedbi s klasičnom umjetničkom neobrazbom, PAF u principu ne nudi ništa više od one rube koju učenik treba popuniti. Njegova glavna oruđa su knjižnica i medijataka, buduć i aktualni kolega, konferencija, seminari i razmjena između umjetničkih škola – kao i vlastita želja da se razviju određeno znanje i vještine.

PAF pokušava promijeniti stvari. Trudi se ne biti institucija, a kamoli slavni Institut. PAF je mjesto eksperimeniranja sa strategijama, metodama, pristupima, iskustvima, željama, vještinama i ciljevima razvoja, izrade, proizvodnje i distribucije djela. Trudi se u što manjoj mjeri biti automat. Trudi se izbjeći aspekte koji počinju podličnost. PAF sve prepusti vama. I svakoj sposobnosti da se suočite s gradom na kojoj ćete raditi i da je razmjenjujete, kao i s brojnim pitanjima koje iskriku, sa svojim kolegama koji još nisu profesionalci i također s profesionalcima. PAF je zainteresiran za ono što čine s time napraviti. PAF je zainteresiran za budućnost izvedbenih umjetnosti.



Nema mnogo učenika koji su uključivani u tim otvorenim i neraskrivenim postupcima. Oni žele planirati nastavni program i svjedodžbu, po mogućnosti od neke renomirane ustanove. Oni žele da ih se poučava, budući da ne mogu zamisliti kako bi poučavali sami sebe. Trebaju autoritet. Moraju se nekome pokoriti. Trebaju nekoga drugoga tko će odlučivati za njih.

Ta potreba za autoritetom urezana je u naše društvo.

Kada bi PAF organizirao audicije i zahtijevao ozbiljne molbe koje će ocijeniti odbor sastavljen od visoko cijenjenih profesionalaca, ne bi bilo teško od nekoliko stotina molbi izabrati 20 do 30 ljudi koji će postati profesionalci. Ali PAF ne može organizirati takve audicije.

Kako je čudno ta potreba za izvanjskim okom koje vas ocjenjuje. Ta se ocjena temelji na kriterijima koji su stavljani na osnovi ocjeniteljeve prošlosti. Zašto nas ne bi ocjenjivala budućnost? Ono što želimo raditi, pokušavamo raditi i radimo.

Ne postaje se likovnim ili izvedbenim ili kakvim god umjetnikom, na temelju pune činjenice da se završilo umjetničku školu i dobilo svjedodžbu. Nije svjedodžba ta koje opisuje učenikove kvalitete, nego individualna biografija, kroz popis iskustava koja je prošao.

Umjetnost podrazumijeva snažnu želju za komuniciranjem nekoga specifičnog. Što bi to "nešto" moglo biti i kako bi se moglo promijeniti tijekom umjetničke karijere, u koja bi se sredstva to "nešto" moglo prenijeti/mutirati i kako bi se ta sredstva mogla mijenjati tijekom umjetničke karijere – sve to pripada knjižkom, refleksiivnom, umjetničkom procesu koji pojedinac sam usmjerava. Samozgodna neovisnost, sačuvana u procesu umjetničke formacije u okolini učenja koja se temelji na samobrazovanju, u procesu postajanja umjetnikom, a ne proizvodom školskih pravila, od temeljne je važnosti za kvalitetu onoga što umjetnik želi komunicirati.

Štoviše, užitak samobrazovanja, neovisnost i snažno oslanjanje na visokost zapošljavanja ne samo da proizvode bolje umjetnike, nego su jednako tako ključni za bilo koji proizvod obrazovnog ciklusa u cjelini.



Ovaj tekst objavljujemo kao prilag Paskoje prijedlogu dokumenta 12 magazina. Paskoje je osnova da suradnje u projektu Documenta 12 magazina, kolektivnom umjetničkom projektu koji postoji preko 30 godina i u on line izdanju te drugih medija (www.Documenta.de).

DOCUMENTA
MAGAZINE

2016

Education Beyond the Dominant Master-Student Matrix

Jan Ritsema

Jean-Luc Godard: "Be sure you have exhausted everything that is communicated by stillness."

The filmmaker's advice is:

Avoid the dominance of the technically non-filmic language of words.

Enhance the language of image.

If we paraphrase and apply this to education: Be sure you have exhausted every opportunity to learn without being instructed.

So as to educate yourself.

The researcher's advice is:

Avoid being dominated by the technically justifying instructions of a teacher.

Enhance the intelligence cycle of observing-comparing-verifying.

But despite this advice, almost all films are driven by language and not by images:

and almost all education is driven by the dominant master-student matrix and not by intelligence.

The way we educate people in schools is still based on the principles of supplying an efficient Fordist workforce. Despite many modifications, the basic hierarchical principle remains that of the schoolmaster assessing the quality of the student's knowledge instead of the student him/herself. This reduces the individual student's ability to perceive, assess, and qualify her/his own observation. Which we might call the ability to enhance one's own general intelligence.

This is nothing new. Many people have recognized the technique of repression as the basic principle of the current educational system. Many are opposed to it. Some even consider it a feature of pre-fascist education, since it teaches a strong dependency on dependence. Why can't we then put a halt, a stop, to this?

It is because everybody seems accustomed to it. Read: addicted. Addicted to repression, to hierarchy, to de-responsibilization. It feels comfortable. Even though for many, teachers and students alike, it is a kind of comfort of the uncomfortable.

To educate oneself promotes self-reliance, reliance on one's own perception and intelligence. It is what we are doing all our life: observing-comparing-verifying.

Self-education comprises two possible approaches: 1. education of the self to become a self or to become oneself and 2. education where one teaches oneself (reflexivity and ability to problematize). In this article, we shall speak about the second approach.

Self-education is based on the possibility to freely choose topics, methodologies, time, space, and intensity/quality of learning. It also comprises the necessity of learning how to learn.

Self-education is not a matter of having more freedom of choice (one makes one's own curriculum and therefore becomes one's own project); it is a programme of experimentation, which needs to be questioned constantly for its specificity (what and how), consistency (how to maintain motivation as a desire rather than a pragmatic/utilitarian interest), transformation (a process of change that may entail a radical shift of thinking patterns), and availability for others (the questions of authorship and ownership).

In order to develop a machine of reflexive learning, one should start with questions, so as to translate the whole into a different way of reading. Translation is the medium, the operation, and the means of knowledge acquisition, whereas schools reduce the acquired knowledge to what is being translated (the object).

Translation transposes something by changing its side, transporting it, but also by losing some of it: it changes what it transports. In order to translate, one needs to perform an abstraction, to recognize the rules of a system one is unfamiliar with in analogy with the rules of the system one is familiar with (comparison by analogy, homology, or equivalence).

Self-education should not be understood as a lonely process. On the contrary, one should apply the technique of thinking together and aloud. As for training the ability to shift one's viewpoint or translate from one mindset (thinking pattern, method, procedure) to another, one can do it by him/herself, but it is helpful to use one's environment in a dialogue or a collective process with one's fellow students, mentors, or collaborators. Not in order to produce new problems or something that should be problematized, but in order to produce new contexts of problematization.

A few years ago, much of the knowledge was difficult to obtain. The teacher was the guardian of knowledge. Nowadays, let's say in the past decade, it has become much easier to reach the desired knowledge by oneself. Google and friends have opened up many resources and will continue to do so. Paradises and jungles of potential knowledge cannot wait to be used and explored.

The necessary shift from "learner" to "user" is underway. Since information is available and free – and we tend to be overwhelmed by it – one needs to learn how to use it, because information in an open source doesn't necessarily observe the grammar (rules and protocols) of use. We have to acknowledge that libraries, archives, and other places of knowledge dissemination have until recently (the onset of the information age) been the privilege of the educated middle-class. Nowadays, with open sources and free circulation of software, there is a struggle for open access, availability, and computer literacy, which enhances the potential of acquiring knowledge on a non-discriminative basis.

This means that

Teachers can change from instructors to facilitators.

Teachers can change from better knowers to fellow researchers.

teachers can change from masters to sparring partners.

teachers can change from those who convey only specific knowledge to those who facilitate processes and methods of problematization.

teacher can even be ignorant of the specific knowledge that should be acquired and still be an excellent facilitator, since s/he has gone through similar processes in order to obtain (different) knowledge.

The advantages seem to be many:

teachers will be left with much more time to spend on quality exchanges, individual or in small groups, since they need not lose their time any longer by conveying the content that most students can find out for themselves.

students will be able to spend much more time in searching for knowledge, reading, using, interpreting, and appropriating it, since they need not lose their time in impersonal and unspecific conveyance of knowledge, which takes place in classrooms.

more individual and dynamic packages of knowledge can be constructed in order to fit this flexible network of diverse abilities, needs, and desires of the wide range of personalities that the society consists of, since modern society, with its ever changing market, will soon be desperately in need of it.

The traditional school may be efficient, although I rather doubt it, in producing standardized knowledge, but it is highly inefficient in producing a specific and individualized type of knowledge.

Despite the fact that the prevailing education system has been in deep crisis for decades (violence in schools being a symptom of this stratifying hierarchy), this mammoth called education has barely changed its course. Why is it so difficult to make a change when so many successful experiments have shown that self-education is by no means less effective? A recent experiment in a Swiss high school, in Wetzikon nearby Zurich, where the final year students were left to learn by themselves, showed that good students only became better, while those who were less good ones did not worsen, they simply kept their level. Many of those working in the field of education have recognized the need for fundamental changes.

Why then this resistance to change?

Teachers, students, parents, administration, and the society – they are all convinced that the ONLY way to learn is when one is taught. They are convinced of the impossibility of learning by oneself. They believe that the teacher is indispensable. Because without the teacher, how should the student know where to begin and how to continue? In this system, the teacher knows and the student is ignorant. But the teacher is also withholding information, conveying it in packages. The teacher controls the knowledge to be produced. In this approach, the teacher not only stifles the general intelligence of his student, but keeps him or her ignorant. It is rather the opposite of what we think a teacher does or should do. It is rather close to a crime, isn't it?

Unfortunately, the alternative of self-education is alien to the existing teaching principles, since they are based on obedience, discipline, and reliance on external assessment, which seem to be integrated in the society as good common sense. Despite the fact that modern enterprises demand a creative and flexible workforce, it is still unimaginable for too many that self-education should be a possible solution to the countless problems that schools are currently contending with.

The disciplinary, repressive process of learning seems to be necessary in a system that lacks an ethic of self-responsibility, in a system that denies the complexity and individuality in the appropriation of knowledge. It is evident that a repressive system needs discipline. Therefore, it is not the knowledge to be obtained that presupposes the role of the teacher; it is the system to be sustained that requires it. The teacher is indispensable in the rigid, classical structure of conveying knowledge.

The strict selection process in schools proves to the market that, if one sustains certain standards, one can successfully appropriate certain knowledge. It is not the individual students that matter, their actions, their manner of thinking and maintaining a certain level of technical or specific knowledge, but the assessment of the school, according to a standardized system of testing. For the sake of selection efficiency, the market traditionally accepts this repressive school system as the most reliable one.

The resistance to changes in the educational system derives from the fundamental belief that growth, curiosity, and the desire to function well in a society are not stimulating enough to sustain the necessary motivation that could help the student pass through difficult phases in the learning

process. Of course, the perspective of becoming a member of the Fordist workforce is hardly stimulating, even though most work of this type belongs to the past or is at least outsourced. But the post-industrial society of information economy needs other qualities and is therefore promoting more variety, both in knowledge itself and in the way it is acquired. These various methods answer to the demands of a society that is constantly under change and therefore needs the ability to change. The self-education approach is perfectly suitable for a society that requires individual initiative, creativity, responsibility, and ability to change.

In PAF (PerformingArtsForum), we facilitate this self-educating opportunity. PAF is a tool/machine where one can work on developing methods, tools, and procedures that are not necessarily driven towards a product. In art education, much knowledge is acquired by practice. One learns while doing things. Every artistic production is also a kind of knowledge production. Many professionals pass through PAF every year. The generous exchange between them and the not-yet professionals is the backbone of the formation process that each student designs for him or herself.

Compared to the classical art education, PAF basically offers nothing more than a black hole to be filled by the student. Its main tools are its library and media/theque, the future and present colleagues, conferences, seminars, and exchanges between art schools – and one's own desire to develop certain knowledge and skills.

PAF tries to make a difference. It tries not to be an institution, let alone a famous institute. PAF is a site for experimenting with strategies, methods, approaches, experiences, desires, skills, and goals of developing, making, producing, and distributing work. It tries to be as little of an authority as possible. It tries to avoid aspects that invite submission. PAF leaves it all to you. And to your ability to confront and exchange the material you are developing and the many questions that pop up, both with your fellow not-yet professionals and with professionals. PAF is interested in what you make of it. PAF is interested in the future of the (performing) arts.

Not many students are thrilled by this open and unrestrictive offer. They want a planned curriculum and a certificate, preferably from a reputable institution. They want to be taught, since they cannot imagine how to teach themselves. They need authority. They need to submit themselves to someone. They need somebody else to decide for them.

This need of authority is engrained in our society.

If PAF were to organize auditions and demand serious applications to be assessed by a committee of highly esteemed professionals, it would not be difficult to select 20-30 not-yet professionals out of some hundred applications. But PAF won't organize these auditions.

How strange, this need of an outside eye that assesses you. It is an assessment based on the criteria developed from the assessors' past. Why not be assessed by the future? By what one wants to do, tries to do, and does.

One doesn't become an artist, a visual or performing or whatever artist, by the mere fact of graduating from an art school and obtaining a certificate. It is not the certificate, but rather the individual curriculum vitae that describes the students' qualities, through the list of experiences s/he has gone through.

Art implies a strong desire to communicate something specific. What this "something" might be and how it might change in the course of an artistic career, what are the means one might translate/stimulate this "something" into, and how these means might change in the course of an artistic career – all of these belong to the critical, reflexive, artistic, and self-steered process. The self-evident independence, preserved in the course of becoming an artist in a learning environment based on self-education, of becoming an exception and not a product of rules in a school, is of crucial importance for the quality of what the artist wants to communicate.

Moreover, the fun of self-education, the independence, and the strong reliance on one's own perception, do not only produce better artists, but are equally essential to any product of the education cycle as a whole.



Što podrazumijevamo pod transformacijom izvedbene prakse u produkciju prostora?

Bojana Cvejić

S engleskoga preveo Tomislav Kuzmanović

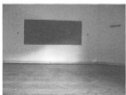
1 Na primjer: Tanzplan Deutschland, Kulturstrategie des Bundes, Berlin, <http://www.tanzplan-deutschland.de/>; *Modes of Towards a new educational model in dance and choreography* (<http://modesof.org/blog/>); *Festival Context #2 "Learning by Doing"*, Heibel-ami-Ufer, Berlin, February 2006; *artistic laboratory: Educating Acts!* Tanzquartier Wien, May-June 2006.

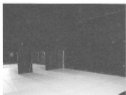
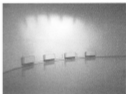
2 Andrea Fraser, "How to Provide an Artistic Service: An Introduction", <http://www.edweb.com/~do/andreasfraser/1.html>.

3 Utp. Bojana Cvejić, "Learning by making and making by learning how to learn" in I. Rogoff (ed. s.o.), *A.C.A.D.E.M.Y.*, Reviser, Frankfurt, 2006.

Može nam se učiniti da je "edukacija" tek još jedan konceptualni okvir pomoću kojeg se izvedbene umjetnosti u Europi žele emancipirati. Međutim, proliferacija projekata o edukaciji u plesu, kazalištu i performansu – akademija, konferencije, istraživački laboratoriji, izložbe i tekstovi o edukaciji, proizvodnji znanja, procesu učenja, itd. nastali tijekom posljednje tri-četiri godine – uzrokovala je nastankom još jednog idejnog pokreta.¹ Budući da nema puno toga zajedničkog s estetičkom formacijom ili političkom mobilizacijom, ovaj pokret je u većoj mjeri izraz dinamičkih sila, presisa u odjevima i planovima da bi ga se moglo reprezentirati. Određeni broj inicijativa i projekata koji su proizašli iz debate o obrazovanju stvorio je još jednu dinamiku u polju: onu koja artikulira i reorganizira rad kao praksu koja implicira, ali se s obzirom na porobljeni kuratorski koncept istraživanja, ne temelji na obrazovanju. Ovakvu praksu pobliže označiti kao posve društvenu praksu, ali ipak usporedivu s idejom prostorne prakse čime što transformira rad u proizvodnju prostora. Prije no što objasnim korištenje termina "praksa" i "prostor" u okviru izvedbe, vratit ću se izložbi prilike koje su do njih dovele.

U okviru nematerijalne produkcije izvedbeni su, umjetnici shvatili da njihovi projektno bazirani radovi u cjelokupnoj svojoj pluralnosti ne slijede nužno istu tematsku, ideološku ili proceduralnu osnovu.² Orodžko propitivanje opsežnih definicija izvedbe ili koreografije ne utječe na način produkcije u izvedbi, njegovu političku ekonomiju i njegov širi kulturni utjecaj.³ Shvativši da im je zajednička tek količina rada koji se ne može obaviti kao produkt izvedbe ili zajedno s njom, izvedbeni umjetnici ponovno procjenjuju produkciju znanja u njihovoj praksi. Budući da je u freelance produkciji izvedbe vrlo kratkog vijeka, ona u prvi plan dovodi pitanje kakav tip radne snage predstavlja izvedbeni umjetnik: neprestano proizvodi izvan okvira plaćenog i primetnog vremena rada kroz neuračunatu produktivnost koja je uvijek veća od pristupa, prostora i efektivnosti datih u postojećim institucionalnim strukturama. Ovo prošire promjenu u shvaćanju "stvaranja" kao "učenja". Za razliku od samomarginalizacije koja proizlazi iz posebnosti izvedbe, istraživanje metodologije rada, struktura i uvjeta rada se preciziraju kao kapital u koji valja investirati.





Istovijanje teorije u okviru onoga što se može producirati eksperimentiranjem međuama, uvjetima formatima rada ili putem njih, dovodi do preorientacije teorije od kritičkog i konceptualnog i inventivnog i eksperimentalnog. Potriv za takvu preorientaciju je motiviran dvjema stvarima koje nisu sasvim zadovoljavajuće. Prva se odnosi na promjenu kojom su freelande rad i živi života prepoznali projektno utemeljenu izvedbu iz načina proizvodnje u način reakcije, činjenja i doprinosa što se kriju u pranju: što je to uvijek već ovaj što trebam detektorizirati? Što je to uvijek već ovaj jest dispoitiv teatra—dekonstrukcija tog dispoitiva je tijekom posljednjih deset godina konsolidirala publiku u smislu da propitivanje nije ostalo dalje od veselog prepoznavanja uloge igranja gledatelja. Drugo nezadovoljstvo dispoitivom sebe se diskursa koji on može provesti, izvedbe je u svojoj distribuciji neažurabilna za raskonu i vrlo jednostavnog naroga; nemoguće je silvo komentirati ono što upravo gledamo na pozornici. Rasprava u teatru dolazi po završetku izvedbe i događa se za bankom. Govori umjetnika prije ili nakon predstave su, u najboljem slučaju, promocije uzdignute na razinu autorskog samoljubljenja pod trajnom demokratskog dijaloga s publikom. Znanje potaknuto izvedbom se svodi na individualna stavi, teoriziraju u dnevnim novinama, ili, u najboljem slučaju, članak u časopisu koji izlazi nekoliko puta godišnje.

Sve u svemu, izvedbenim umjetnicima i teoretičarima koji djeluju unutar polja izvedbene prakse priključuju se potrebne platforme koje mogu akorirati ili freelande uslugama baziranoj ekonomiji, radu i stilu života kako bi pojačalo i intervjuralo ono što oni već rade u klmii koja je prilično neželjena, naprtna i nestrukturirana.

Opis projekata i inicijative koji slijedi, barem na početku jasno objašnjava korištenje termina "prostora praksa".

PAF (Performing Arts Forum) je organizacija stvorena na bazi ponude prostora bez ograničujućih uslova postrojenja normativne ili reprezentativne strukture. Kazališni recitali i izvođači, Jan Ritsema kupio je nekadašnji samostan velikih kapaciteta i objavio otvoren poziv umjetnicima iz polja izvedbenih umjetnosti koji bi mogli biti zainteresirani za njegovo korištenje.⁴ Za razliku od artist-in-residence sustava koji danas predstavlja jefini oblik koprodukcije na način da umjetniku daje prostor na korištenje i gotovo nikakav produkcijski budžet, PAF uključivo ovisi o angažmanu umjetnika, o njihovom financiranju i samorganiziranju koje se kreće u rasponu od rušenja zidova zgrade u kojoj borave do organizacije istraživačkog procesa. Budući da predstavlja novonastalu samoregulatornu strukturu vođenu od strane nejdinih korjenika koji je istovremeno daje razvijaju i konzumiraju, PAF radi samo prostor i vrijeme za izoga, uoliko želimo da se nešto dogodi, neizdružano i nerepresentativno iznalaženje vlastitih radnih uvjeta postaje ne samo mogućnost, već i nužnost. U kontekstu zapadnoeuropskog institucionaliziranog tržišta, PAF ne povratno donosi potrebu izvedbenih umjetnika da ponovno preuzmu kontrolu nad onim dijelom njihove rada koji je dosad bio u rukama raznih institucionalnih kooptacija, kritički, "eksperimentalne" i istraživački baziranih formata. PAF nastoje svedjeti da izvedbeni umjetnici imaju kapacitet za nadilaženje kulturne pripravnosti, te da mogu aktivno strukturirati svoju želju za širenjem mogućnosti, interesa i razmjere praksi rade. Usred zasidrane infrastrukture za izvedbenu produkciju, potrege za novim "forumom za produkciju znanja u kritičkoj razmjeri", za "aleksimihemanimom" u istraživačkoj metodologiji, za "mjestom privremena autonomije" specifične je utoliko što potiče umjetnike da preuzmu odgovornost i suradnju u produkciji prostora kako se sebe tako i za druge.⁵ Rad se stoga proširuje na produkciju prostora u okviru aktivnosti i znanja koji njegovi korjenici ulažu, razmjenjuju i prikupaju pri čemu ga ne akumuliraju u reprezentativnu funkciju javne institucije poput kazališta, muzeja ili centra kulture.

Kao se PAF razvija iz shvaćanja mogućnosti da se prostor proizvode iz nezadulog prostora ispušten prostor nekadašnjeg samostana, "Six Months In One Location" (SMIL) je projekt koji pokušava privremeno situirati rad u okviru odnede organizacije prostora i vremena. Predložena nekotini izvedbenih umjetnika od strane koreografa i teoretičara, ova se inicijativa sastoji od silopa posebnih projekata, a cilj joj je istražiti što bi uvjet mogu proizvesti u smislu radnih metode i procedura, prezentacijskih formata i orijentacije, konceptualnih i diskurzivnih aparata, te načina zajedničkog nida i djelovanja.⁶ Uvjeti su da se rad održava ili na jednoj lokaciji, ili tijekom šest mjeseci bez prekida, te da se rad uključuje određeni broj ljudi koji se pojavljuju s vlastitim projektom u bilo kojoj fazi razvoja projekta. Pobjeđujući se zajedno sa svojim projektima, sudionici se također uključuju u jedan ili dva dodatna projekta u kojima uzimaju drukčije oblike i mjenjaju funkcije. SMIL ne osnažuje kolaboracija kolektiva na jednom istovremenom projektu, već različit način na koje umjetnici i drugi sudionici djeluju kao samostalni međusobno povezani. Cilj SMIL-a je proizvesti platformu kroz koju se rad lokalizira in situ kako bi se zadobio vrijeme koje je izgubljeno kroz putovanja u potrazi za mogućim novim postavima i projektima. Stoga ovaj projekt želi proizvesti protu-mjesto, heterotopiju u terminima Michela Foucaulta, u kojoj se preobraslaveni normidram projektno utemeljenog freelande radi istovremeno reprezentira, diskutira i prekroče.⁷ Izumještaje se zamjenjuje kontinuitetom imobilne potovne za propitivanje vlastitog i tuđeg "stranog teritorija", odnosno zemlje rade. Takva je platforma heterotopična budući da se nalazi izvan prostora čiji načinost nadražuje. Smjelujući rad kao prostor za nekoliko projekata čiji režim, praksa i lokacija mogu biti nekompatibilni, SMIL protuje

4 PAF je otvoren na inicijativu njegovih kooptiranih kooptiranih izvođača, Jan Ritsema, a pokrenut je u oktobru 2006. godine u St. Simons, selo 120 kilometara severozapadno od Parisa.

5 Izvještaj u programiku majko PAF-a, www.paf.net.

6 "Six Months In One Location" je projekt koji su zajednički osmislili Kevlar Le Roy i Boana Cuvic. Projekt je dio radno grupe koja je obimnije tijekom MOODOS, konferencije o obrazovanju u umjetnosti i performansu koja je održana u Posrednu u oktobru 2005.

7 Dvije se revizije na elektroničku vebtu nedopunjenog engleskog prevoda teksta Michela Foucaulta "Of Other Spaces", 1987. Tekst je objavjen pod nazivom "Das Espace Autres" u francuskom časopisu Architecture/ Movement / Genesius u listopadu 1984. Temelj se na preloženju koje je Michel Foucault održao u oktobru 1987. Iste 1987 nije bio vedeti na publikaciji od strane autora i stoga ne spada u slobodno dio njegova korpusa. Naloga je sudjelovati u reviziji za potome izdosta u Berlinu majko ova Foucaultove smrti. S francuskog prevod: Jan Meservec.

8 Vite o 6M1L u: Boane Crejč, "Construira Ze masden in ojn izobraž.", *Teater 194*, oktober 2006, str. 81-83.

9 The Theatre je projekt International Festivala Willem Sasberg and Tor Lindstrand. <http://www.theatre-festival.org/node/73>

10 Radna grupa s ciljem proučavanja metodologije performansa inicirana je i pokrenuta od strane Marte Ingvarson i Boane Crejč kao dio smislenog projekta Marte Ingvarson realiziranog u radnici, bratvaše od ožujka do lipnja 2006.

11 Radna grupa pod nazivom Open Source postoj od 2006 i sastoji se od promjenjivog broja koreografa, plesača i performera među kojima su bili između Alice Claudius, Marte Ingvarson, Peter Seebach, Kristi Vuokari, i dr.

12 Proizvode je projekt Alice Claudius, *Produce Gies*, Isabella Schuch i Oella Seitz i fokusirani su na "odgođeno", javne aktivnosti koje se odvijaju na koncertnoj sali u pokušaju da se definiše meta-jefiti (to je u ovom kontekstu realitacija ove koncepcije).

13 Isabella Stengers, "Including Nonhumans into Political Theory: Opening the Pandora Box?" *Rutopia* je kontribucija kao radni materijal izložbeni semina koji je prof. Stengers održala na CRIMP-u u Suvidskoj Nizozemskoj u studenom 2006.

14 Mike Coog, *After Thrift* (London, "Thinking Space", Routledge, London-New York, 2008) te Phil Hubbard, *Rob-Knot* (St. Valentine izdavač) "Key Theaters on Space and Place", Sage, London, 2004.

15 Gaston Bachelard izveo John Stigler, "The Poetics of Space", Beacon Press, London, 1994; Henri Lefebvre izveo Donald Nicholson-Smith, "The Production of Space", Blackwell, Oxford, 1991; Noelle Soen, "Theory Against", *Practice* No. 28/40, 2000, 8-27.

jesu i zapreke izvorne premisa uvjete koji omogućuju suprotstavljene nekoliko prostora u jednom realnom prostoru, osjećajak nesumjerljivih trijanja procesa koji se pretvaraju u heterokronije.⁸

Transformiranje izvedbe u prostoru prakse je njeno grafičko prikazivanje, način je na koji možemo opisati projekt pod nazivom The Theatre koji kombinira arhitekturu i performansa.⁹ Projekt se sastoji od konstruiranja zgrade kazalnice in situ, a financira se i razvija tijekom procesa stvaranja kazalnice i prostora. The Theatre se također manifestira kao stalni forum za govornike iz različitih, često neodređenih disciplina. Zamisljen je kao prenoiva struktura namijenjena umjetnicima, kustosima i drugim praktičarima iz polja izvedbenih umjetnosti kako bi programirali aktivnosti koje određuju tijekom realizacije projekta. Takav mobilni predložak potiče i omogućuje nastavljanje izvorne funkcije teatra kao javnog foruma osjetljivog na određena značenja i forme koje može preuzeti u različitim kontekstima.

Dei PAF proizvode prostor potičući na odgovornost u motorizaciji i organizaciji radi u strukturalni kooperativni pothvat, 6M1L ekipa primenira a vremenakim i prostornim ograničavanjima određenim todom, The Theatre djeluje kao predložak za poricanje reprezentacije prostora (planiranja i konstrukciju) i reprezentativni prostor aktivnosti koje će u njemu biti programirane. Postoji još jedan oblik prostorne prakse koji se pojavio u okviru trenutne izvedbene prakse koji se nije lokalizirao na jednom mjestu. Pod ovim podrazumijevamo pojavu raznih grupa koje okupljaju praktičare s ciljem proučavanja, razmjene i cirkulacije koncepta, metoda i tehnika. Jedna takva grupa okupila se kako bi napravila i-elaborirala sponozje o metodologiji u izvedbi tradicionalno pripremanje studiju poetike i dramaturgije.¹⁰ Slična grupa se formirala oko radne skupine pod nazivom Open Source (OS) s ciljem proučavanja kako OS kao osobe ili model društvene organizacije koje se temelje na horizontalnoj organizaciji, slobodnoj distribuciji i sudjelovanju može utjecati na proces rada i praksu u izvedbi.¹¹ Nadalje, OS je oveliko doprinijelo cirkulaciji metode i alata za stvaranje izvedbe kao ekspanzivno distribucije i razmjene znanja proistekle iz umjetničke prakse. Druge je skupine, pod nazivom Producers, nastale iz potrebe da se revitalizira takavna praksa na način nejerarhijskog, neautoritarnog prijenosa tehnike, što je neobičajeno za plesnu umjetnost.¹² Njema od svih grupa se nije ograničila na intenzivnu razmjenu informacija; njihova je namjera bila prevarenje mentalnog prostora u platformu dostupnu svim korencima. Fizički prostor se zanijevao virtualnim izvedbama koji poljeje bazom tekstova i nastavlja se u odgovorima, raspravama, modifikacijama, simulacijama, dodatnim artikulacijama i izrazu, te na taj način postavlja razliku između proizvođača i potrošača, stvaralaca i publike.

Nakon ovog uvoda u situaciju odnosno uvjete iz kojih predstavljani projekti proizlaze, možda smo bilje definiraju načinu na koji ovdje koristimo termine "praksa" i "praksa".

Pojam "prakse" je preuzet od Isabelle Stengers koje pod praksom smatra aktivnost koja nije oslobodena svih pravila i normi, ali koja također nije normativna u smislu da se ravna normi općem dobru.¹³ Praksa uvođenja tehnike u plesnoj školi ili plesnoj skupini ili pak praksa eploziranja za subvencije je normativna aktivnost, odnosno aktivnost koja slijedi određene pravila i uvjete da se povodi ka instrumentiranim ciljevima; praktično postignuće koje će utjecati na formiranje plesača ili člana plesne skupine ili pak kandidata za status izvedbenog umjetnika. Za razliku od normativnog koncepta prakse koji ovdje koristimo ne laži važnosti bilo da se podvrgava standardima dobrog, funkcionalnog ili objektivnog/stvarnog, već uspješnoj ovisnosti (empowerment). Cilj je postavljanje prakse na spekulativne temelje mogućeg, a ne uvjerljivog. Takva praksa operira diskuzivnim izrazima koji ne mogu imati definitivnu autoritativnu vrijednost, već da bi transformirani u abdukciji, C. S. Peirce je okarakterizirao abdukciju kao logiku stvaranja novih ideja pri čemu svako novo opažanje generira novo pravilo kao moguće objašnjenje. Stengers de Peirceovo bavljenje potencijalnošću naziva kulturno oklijevanje pri čemu praksa ovisi o pridonoseću situaciji koje nas tjera da mislimo, osjetimo, propitujemo. Umjesto norme, ovaj vid prakse za posljedicu ima obavezu zato što ih možemo akcijama kad nas situacija ne tjera na razmišljanje, osjećanje ili propitivanje. Normativna praksa nije osjetljiva na situacije u kojima se potencijal operativnog rješavanja dovodi u pitanje zato što postoje navike, uvjerenja, konvencije i običaji koji ga održavaju i petrificiraju.

Pitanje je treba li situaciji, s obzirom na ovisnost koju praktikira doprinosi, zamijeniti terminom "praksa". "Poetor" ima dugačku divergentnu putanju u teoriji društva i kulture, koje se često označava kao "praktični pokret" pri čemu se "praksa" pojavljuje uspredu s drugim geografskim metaforama a ciljem proučavanja i modificiranja izvornog/ostavine sata termina i koncepta.¹⁴ Na isti način "praksa" može poslužiti za teoretiziranje trenutne izvedbene prakse upravo zato što se izvedba redovito klasificira kao vremenaka, a ne prostorna umjetnička disciplina. Stoga, s povjerenju koje je pojem "praksa" imao u "Poetici prostora" Gastona Bachelarda, u "obras" (detonirani) situacijama, u "Production of Space" Henja Lefebvra to u skloptovskoj i generifikacijskoj praksi.¹⁵ Ijavo orijentirani zajednica, koncept "praksa" nam još uvijek može poslužiti za razlikovanje od zajednice, teritorije i networkinga-Peirca Lefebvreovoj trijadi reprezentacije prostora, reprezentacijskih prostora i prostornih praksi (trijada odgovara: 1. zamišljanje, mentalnim reprezentacijama kao što su planovi, 2. ostvarenje, simboličkim procedurama i protokolima ostvarenje u prostoru i 3. percipiranje, prostornim oblicima u svakodnevnom životu, zajednica

pati u kategoriji reprezentacijskih prostora. Inzistiranje na aspektu zajednice u praksi znači omogenizaciju grupe čija je vrijednost leži u heteronomiji interesa, porijekla, logike i epistemoloških loga. Kad praksu posvetimo a teritorijem, njenim svrha i vidokrug se tiču strukturne moći koju treba rezeži, staviti je naglasak na sferu na kojoj se praksa treba dogoditi, ili na koncept bi koji uspostavlja smisla, ili pak na ekonomiju koju treba rezeži. Dakle je sve navedeno u vezi s dodjeljivanjem određene nije li aspiracije praksi, ili pak o tvrdnjom da je praksa produkt određenog konteksta, moji je interes definirati praksu u smislu efekata koje ima te načina na koje funkcionira. Umražavanje spada u istu kategoriju kao zajednica i teritorij. Čak i ako zvaaka praksa uključuje umražavanje kao čiji je članak kaanog apatalizma, praksa ne može biti reducirana ili pobrišana s povezanošću ili uspostavljanjem veze, ijejenjem informacija koje uključuje i isključuje. Umražavanje proizvodi međuprostorne prostore, i prostor u prostornoj staki nije međuprostor kontakta, kao što je to slučaj u veziom; prostor je vešto isto veja nastanit. Stoga, pragmatički motiv koji stoji iza uvođenja termina "prostor" jest stavljanje naglaska na "nastajanje" za razliku od "opisivanja", "intervencija" ili "deteriorizacija" koje djelu s kritičke distance. Nastajanje podjednako uključuje popodiziranje izvanformata, to i sve binarne opozicije pomoću kojih kazaldna pozornica potvrđuje svoju neodredivost, ili zrna Foucaultu, naše navike da pravimo razliku između privatnog i javnog prostora, običajskog i socijalnog prostora, kulturnog i kotenog prostora, između prostora dokolice i prostora rada. Praksa tes potiče da nastanimo izvanjski i heterogeni prostor pritom istovremeno povezujući i razdvajajući rrinoge prostore naglava. Ona nas primarno smješta unrad procesa koji se ne razvija linearno od točke A do točke B na mapi, već teče težišnim linijama i putanjama koje možemo sagledati samo reaktivno. Proces produkcije znanje samo ako ima terminus – stanje ili zapreku koje u prvi plan stavlja trenutak u kojem percepc zamjenjuje koncept.¹⁶ Ove pragmatičke spekulacije obješnjave stvaranje koncepta kao intervenciju ili događaje koji proizlaze izvan izvanstva gledanog kao baze aktivnosti, tako i iskustva ne samo stvarni, već i odnosa koji nisu sekundarni ili inherentni stvarima, već se nalaze izvan njih i dobivaju se kao stvari. Pojava koncepta ili nekih drugih oblika znanja stoga predstavlja kretalozaciju procesa u kojem sudjelujemo prije no što ih prepoznajemo. "Sudjelovanje dolazi prije prepoznavanja", tako glasi pravilo koje Brian Massumi razvija sljedeći Gillesa Deleuzea i Williama Jamesa.¹⁷ Ovo pravilo nam služi kako bismo kontruirali iskustveni pristup izvedbenoj praksi koja počiva na uvjerenju da iskustvo ne samo primamo već i stvarimo te da situacije mogu biti izgrađene kao umjetni okoliši kako bismo mogli eksperimentirati s onu stranu već uspostavljenih modela. Eksperimentiranje se u praksi označava kao devijacija od procedura koje proizvode poznate efekte. Sudjelovanje prije prepoznavanja situacije odnosno njenih rezultata može se opisati na dva načina. Postoji diskurs u vizualnoj kulturi i arhitekturi definira sudjelovanje kao taktiku su-određivanje i potizivanje razmjerna situaciji u kojoj se trenutno nalazimo, ali je naše prisutvo intenzivnije (podložnije utjecajima i otvoreno naako nepovezanim heterogenim inputima).¹⁸ Delezijanski diskurs ne propušta priliku da ga objasni kroz sinolozičku prizmu "efekta" s primjesama pragmatizma. Massumi pak postavlja sudjelovanje na mjesto naše kao način govora o toj margini pokretnosti, "o onome kamo možemo ići i što možemo raditi" u bilo kojoj danjoj situaciji.¹⁹ Anekt u procesu prakse jest potizivanje promjenjivog imanziteta koji se odvaja od znanja i stoga utječe na našu sposobnost djelovanja, osjeđanja ili mišljenja. Tako postaje konceptualno sredstvo koje nam omražba da razaberemo i usredotočimo se na sljedeći korak kao potencijalno eksperimentalni korak umjesto da se susretnemo od bilo kakvog djelovanja preplavljenog velikom utopističkom slikom.

Zato bi netko pristupio ili razmrtio izvedbenu praksu na način predložen u ovom tekstu kroz nekoliko exemplarnih projekata i predložene atribucije prostorne prakse? Dio ovog "zašto" već smo objasnili kao nezadovoljavajuću situaciju u vezi potjele, utjecaja i znanja koje izvedbene prakse ima na suvremeno društvo. Na drugi dio ovog pitanja tek treba odgovoriti – čemu tebe alteri u izvedbenim umjerenostima kada eksperimentiraju sa sposobnostima, kapacitetima, metodolozijskim i konceptualnim alacima prije ili neovano o radu na izvedbi namijenjeno kapitalistu kalovog poznavanja? Tebe i izvedbi s ciljem uključivanja gledatele kao korisnika, odnosno onih koji dalje razvijaju ista eksperimentiranje sa sposobnostima, kapacitetima i načinima stvaranja i reprezentiranja izvedbe? Moj argument se ovdje zadovoljava spekulacijom, a ne stvarnošću, vaskom u moguću, ali možda ne i uvjerljivo koncepte i metafore. Oni su načini gledanja i imenovanja stvari koje sada ne mogu biti ništa više do simptoma proaktivna razvojne tendencije ili reaktivna sporedne aktivnosti. Međutim...

Budućnost je nesigurna zato što će postati ono što od nje napravimo.

Innovative Wadsworth

A ako baš, bit će samozorganizirana.

Rage Media Collective

Ovo je tekst objavljen kao prilog Praksu projektu organiziran 12 mjesecima. Praksu je povremeno do kasnije u projektu objavljeno 12 mogućih, kolektivno-uraditih projekata koji povezuju preko 70 istaknutih i vanjskih linija iz drugih medija: www.docuarts.net.

DOCUMENTS
MOVEMENTS



¹⁶ Koncept prostora i termina preuzeti u William James, "Essays in Radical Empiricism", Dover Publications, Cover, 2003.

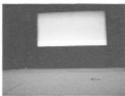
¹⁷ Brian Massumi, "Movement, Affect, Sensation: Parables for the Visual", Duke University, Durham, NC, 2002, 230-31.

¹⁸ Markus Meessen i Shumon Basir (urednik), "Did Someone Say Participate? An Atlas of Spatial Practice", MIT, Boston, Massachusetts, 2006.

¹⁹ Brian Massumi, "Navigating Movements", intervju s Nijne Zwaardt, <http://www.thomsonline.com/issue2/movements.html>

What Do We Mean When We Say that We Are Transforming Performance Practice into a Production of Space?

Bojana Cvejić





may seem that "education" is yet another conceptual framework by which the performing arts in Europe have sought a new emancipatory avenue recently. However, the proliferation of projects in education in dance, theatre and performance – academies, conferences, research labs, exhibitions, and texts issued on education, knowledge-production, learning etc. in the last three years or so – has spurred another movement of thought as its by-product.¹ Having little to do with aesthetic imitation or political mobilization, movement is more an expression of dynamic forces, too weak to goals and aims to be represented. A number of initiatives and projects forking out of the debate on education created another dynamic in the field: the one of articulating and reorganizing work as practice that implicates but does not center on education, with respect to the exhausted curatorial concept of research. I will elaborate this movement further as a distinction of practice that can be related to the notion of spatial practice in terms of reconfiguring work into a production of space, before clarifying the use of the terms "practice" and "space" with respect to performance. I will sketch out the conditions that enabled them.

The waste of immaterial production, performance artists realize that their project-based work in its plurality does not necessarily share a thematic, ideological or procedural basis.² Ontological inquiry into expansive definitions of performance or choreography does not affect the mode of production in performance, its political economy and its impact on a larger scale of culture.³ Realizing that what they have in common is expending an amount of labor which cannot be transacted as or along with a product of performance, performing artists are re-evaluating knowledge production in their practice. With its express short-livedness in freelance production, performance reinforces the awareness of the type of worker the performance artist represents: constantly producing outside of the paid and recognized labor-time, in a non-calculated productivity which is always larger than he access, space and effectiveness given to it in the existing institutional structures. This inspires a change of attitude towards considering "making" as "learning". As opposed to the self-marginalization that ensues from the precariousness of performance, research in working methodology, set-ups and conditions of working are recognized as the capital to invest in.

Folding theory into what can be produced by and through the experimentation with methods, conditions, formats of work reorients theory from a critical and conceptual to an inventive and experiential approach. The desire for such reorientation is motivated with a couple of discontents as well. One concerns how freelance work and lifestyle have turned the project-basis of performance from a mode of production to a mode of reaction, cynicism and opportunism in the question: what is always-already there that I need to dematerialize? What is always-already there is the disposition of *saetre* – the deconstruction of which in the last 10 years has consolidated spectatorship without exploring it further than the joyful recognition of the role of being a spectator. Another dissatisfaction with the disposition concerns what discourse it can produce. The performance in its distribution is unavailable for discussion from the very simple reason that there can be no live comment made about what is seen. The discussion time in theatre is put off until after the show, when it happens in the bar. Artists' talks before or after the show are – at best – promotions upgraded to the authors' self-expression under the tyranny of democratic dialogue with the audience. The knowledge instigated by a performance amounts to an individual opinion, a review in the daily paper or, at best, an essay in a quarterly magazine.

All in all, performance artists and theorists who operate within performance practice are in need of platforms that can capitalize on the freelance service-based economy and work and lifestyle to reinforce and intensify that which they are already doing in a precarious, not acknowledged and unstructured climate.

I will now describe the projects and initiatives whereby the attribution of "spatial practice" will echo an obvious reason at first.

PAF (Performing Arts Forum) is an organization built upon an offering of space without a pre-existing normative or representative structure. Theatre director and performer, Jan Ritsema, bought a former convent with a large capacity and issued an open invitation to anyone in the performing arts who would be interested in using it.⁴ Unlike the residency system that nowadays represents a cheap form of co-production by providing the artist with a room of his/her own and almost no production budget, PAF depends exclusively on artist involvement: on their financing and self-organization that ranges from moving house walls to organizing one's research process. Being thus an emergent self-regulating structure run by users that are at the same time its developers and consumers, it offers only space and time so that inventing working conditions for oneself in non-supervised and non-representative ways is not only possible but necessary in order for anything to happen. In the context of the West European institutional market, PAF surfaces the need of performing artists to reclaim and take charge of the part of their work that has been patented by various institutional co-optations of critical, "experimental" and research-based formats. It also attests to the capacity of performing artists to surpass the culture of complaint and to structure proactively the desire for expanding possibilities, interests and the exchange of one's own working practice. Amidst a saturated infrastructure for performance production, the quest for another "forum for producing knowledge in critical

1 To mention but a few: Tanzplan Deutschland, Kulturförderung des Bundes, Berlin, <http://www.tanzplan-deutschland.de>, Maeloff Fowdell a new educational model in dance and choreography <http://www2005.org/blog/>, Festival Contact 42 "Learning by Doing", Hebel-art-Ufer, Berlin, February 2006, artistic laboratory Education Act! Tanzcenter Wien, May-June 2006.

2 Andrea Fraser, "How to Provide an Artistic Service: An Introduction", <http://www.adweb.com/~drfr/entkafraart.html>.

3 Cf. Sojana Cwikl, "Learning by making and making by learning how to learn" in I. Rogoff (ed. s. o.), *A.C.A.D.E.M.Y.*, Revolver, Frankfurt, 2006.

4 PAF was initiated by Dutch theatre director and performer Jan Ritsema, and launched in October 2006 in St. Erms, a village 130 km northeast from Paris.

exchange, "a tool-machine" in researching methodology, "a place for temporary autonomy" is specific insofar as it motivates artists to take responsibility and cooperate in producing a space inasmuch for themselves as for others.⁸ Work thus expands to the production of space in activity and knowledge that its users invest, exchange and bring forth while not accumulating it to a representative function of a public institution like theatre, museum, or cultural centre.

If PAF develops from seeking an opportunity to produce space out of a vacancy (the empty space of the former convent), "Six Months in One Location" (6M1L) is a project that seeks to temporarily reuse work in a particular organization of space and time. The initiative, originally proposed by a choreographer and a theorist to a number of performing artists, is conceived of a set up of special conditions in order to examine what these conditions produce in terms of working methods and procedures, presentation formats and circulation, conceptual and discursive apparatuses, ways of working and being together.⁹ The conditions are that the work take place: 1) in one location, 2) in the duration of six months without interruption, and 3) involve a number of people who each apply with a project of their own in whatever phase of development. Applying with their own individual projects, participants also become involved in one or two more projects by taking on a different role and changing function. What 6M1L reinforces is not a collaboration of a collective on one overarching project, but ways in which artists and other practitioners act as individual intercessors of each other. The objective of 6M1L is to produce a platform where work localises in situ so as to regain time that is lost in travelling in pursuit of new opportunities for jobs and projects. Therefore, this project aims to produce a counter-site, a heterotopia in Michel Foucault's terms, in which the supposed nomadism of the freelance project-based work is simultaneously represented, contextualised and inverted.¹⁰ Displacement is replaced by continuity in immobility that is needed for exploring one's own and one another's "foreign territories", countries of work. Such a platform a heterotopia insofar as it is outside of the other places whose reality it indicates. Situating work as a space for several projects whose regime, practice and site may be incompatible, 6M1L examines if the constraints of time and space are conditions that enable a juxtaposition of several spaces in a single real place, a site of incommensurable durations of processes that open onto heterochronies.¹¹

Transforming performance into a spatial practice and making this shift graphic is how a project combining architecture and performance, called The Theatre, could be characterized by.¹² It consists of constructing an in situ building of theatre, financed and developed in a process common to theatre performance. The Theatre orchestrates itself as well in an ongoing forum for speakers from different, even unrelated disciplines. It is conceived as a temporary structure made available to artists, curators and other performance practitioners to program whatever activities they determine in their localization of the project. Such a mobile template invites and enables a re-articulation of the original function of theatre as a public forum sensitive to the particular meanings and forms it may take in different contexts.

While PAF produces space by investigating the responsibility of the self in motorizing and organizing work in a structural cooperative endeavor, 6M1L experiments with work determined in temporal and spatial constraints. The Theatre acts as a template to prompt a representation of space (planning and construction) and a representational space (activities that will be programmed there). There is another form of spatial practice that has emerged in current performance practice without localizing itself in a site. Here I mean the emergence of working groups gathering practitioners for an investigation, exchange and circulation of concepts, methods, and techniques. One such group assembled to discuss and elaborate knowledge on methodology in performance (traditionally attributed to a study of poetics and dramaturgy).¹³ Another one formed around Open Source for an inquiry into the implications OS as a particular model of social organization, based on horizontal organization, free distribution, and participation, may have on the working process and practice in performance.¹⁴ OS thus empowered a cyleft outsourcing of methods and tools for producing performance as an expanding distribution and exchange of knowledge from artistic practice. Another group established itself out of the need to revitalize body practice in a manner of non-hierarchical non-authoritarian transmission of technique, which is uncommon to dance.¹⁵ None of them contained themselves in an internal use of information; they deliberately strived to formalize a mental space into a platform available for any users. Thus a physical site is substituted by a virtual one – a website – that begins with a repository of texts and continues in responses, discussions, modifications, the stimulation of more articulation and expressions, and declines the divide between producers and consumers, makers and the audience.

After introducing the situation, i.e. the conditions in which I described these projects emerge from and set forth, I might be closer to defining terms in which I use "space" and "practice" here.

I have adapted the notion of "practice" here from Isabelle Stengers, who considers it an activity that is not free from rules and norms, yet is not normative, in the sense of conforming to a common good.¹⁶ The practice of training a technique at a dance school or a dance company or the practice of applying for a subsidy is a normative or rule-following activity for it conforms to instrumental reason: the practical achievement it will have on the formation of a dancer or company member,

8 From the mission statement on www.paf.net

9 "Six months in one location" is a project proposed by Xavier Le Roy and Bojana Cvejic. The history of the project dates from a working group which emerged during NOODS, a conference on education in dance and performance held in Potsdam in March 2005.

10 I am referring here to Michel Foucault, "Of Other Spaces" (1981) from a hand-drawn electronic and unannotated translation of a text "Des Espaces Autres," published by the French journal *Architecture/Mouvement/Continuité* in October, 1984 on the basis of a lecture given by Michel Foucault in March 1981. Although not reviewed for publication by the author and thus not part of the official corpus of his work, the text had not yet appeared in the public domain for an exhibition in Berlin shortly before Foucault's death. Translated from the French by Jay McInerney.

11 More on 6M1L in Bogna Cvejic, "Comparto: Zau marandin in en lokom," *Zbornik* 104, December 2006, 51-63.

12 The Theatre is a project by International Festival (Münster, Springborg and Tor Uthoff). See <http://www.internationalfestival.org/node/70>

13 The working group on methodologies in performance was initiated and set up by Marie Ingvarsen and Bojana Cvejic as part of Marie Ingvarsen's research project realized in Halden, Brussels from March to June 2006.

14 The Open Source Working group consisted of a varying number of choreographers, dancers and performance practitioners since 2006, among who were Anne Alisa Christich, Marie Ingvarsen, Petra Sabich, Kobi Juarez et al.

15 *Praxis* is a project by Anne Christich, Frédéric de Carlo, Frédéric Gies, Isabelle Scheel and Odile Seitz, centered on "body practices", the physical activities based on a conception of the moving body and on a definition of a set of exercises whose aim is to concretely realize this conception.

16 Isabelle Stengers, "Including nonusers into political theory: Opening the Pandora Box", manuscript handed out during the seminar Prof Stengers held at CWI/ET at Maastricht University in November, 2006.



or a candidate for the status of performing artist. What differentiates the concept of practice that I employ here from a normative one is that it is driven not by the measurement of validity (whether it conforms to standards of the good, the functional or the objective/real), but by the success of empowerment. This is posing practice on a speculative ground of the possible rather than the plausible. Such a practice operates with discursive expressions that cannot have a definitive authoritative value, but are to be transformed in abduction. C. S. Peirce characterized abduction as the logic of creating new thoughts, where a new observation generates a new rule as a possible explanation. Stengers would call Peirce's dealing with potentiality a culture of hesitation, where a practice depends on contributing to a situation that causes one to think, feel, and wonder. Rather than a norm, this notion of practice entails obligations because obligations can be betrayed when the situation has not given the power to have one thinking, feeling or wondering. A normative practice is not sensitive to situations in which the potential of operative reason is questioned, for there are habits, convictions, conventions, customs that perpetuate and petrify it.

The question is whether a situation with respect to the empowerment a practice contributes to it should be replaced by the term "space". "Space" has had a long diverging trajectory in social and cultural theory, often marked as "spatial turn" where "space" appears alongside with other geographical metaphors in order to reshuffle and modify a consolidated set of terms and concepts.¹⁴ Perhaps in the same vein it can operate for theorizing the current performance practice, exactly because performance is conventionally classified as a temporal and not a spatial art discipline. So, with the history the concept "space" has had in Gaston Bachelard's "Poetics of Space", in Situationism's "detournement", in Henri Lefebvre's "Production of space" and in leftist community practices of equating and gentrification,¹⁵ it may still help us to sharpen the distinctions from community, territory and networking. Following Lefebvre's triad of representations of space, representational spaces and spatial practices (which is equivalent to: 1. the conceived, mental representations such as plans, 2. the lived, symbolic procedures and protocols enacted in a space, and 3. the perceived, spatial patterns in everyday life), community belongs to representational spaces. Insisting on the aspect of community in a practice is to homogenize a group whose very virtue lies in a heterogeneity of interests, origins, logics and existential stakes. When a practice is connected with territory, then its purpose and horizon is concerned with the power structure to take over, the boundary to cross, and the inscription to map. Connecting a practice with the concept of territory is stressing the scene in which a practice supposedly takes place, or the concept it is broaching ground for, or the economy it seeks to develop. All this has to do with assigning it a certain mission or aspiration, or claiming it to be a product of a context, while I am interested in defining it in terms of the effects it has and the ways in which it operates. Another term in line with community and territory is networking. Even if every practice involves networking as a fact of late capitalism, practice cannot be reduced to or confused with connectability and establishing a connection, sharing information that includes or excludes. Networking produces internal spaces and space in spatial practice is not in the interstice of contact, as in connection, space is something to inhabit. Thus the pragmatic motivation behind introducing the term "space" is to underline "inhabitation", as opposed to "observation", "intervention" or "deterioralization" that operate at a critical distance. Inhabiting excludes the positioning of inside/outside, and all the binary oppositions in which the theater stage confirms its sacredness, or as Foucault put it, our habits of distinguishing between private space and public space, between family space and social space, between cultural space and useful space, between the space of leisure and that of work. A practice propels one to inhabit a space that is external and heterogeneous, connecting and uniting many spatial registers at once. It primarily places one in the duration of a process that does not progress linearly from point to point on a map, but at different speeds and trajectories reviewed only in retroaction. A process is knowable if it has a terminus, the condition or constraint that puts forward the moment in which a percept substitutes for a concept.¹⁶ This is a pragmatic speculation that explains the creation of concepts as inventions or events equally stemming from a world seen as a reservoir of activity and from experiencing not just things, but relations that are not secondary or inherent in things, but are external and experienced as real. The emergence of concepts or any other forms of knowledge is thus the crystallization of a process in which one participates before one recognizes it. "Participation precedes recognition" is the rule Brian Massumi derives from Gilles Deleuze and William James.¹⁷ It serves here to construct an experiential approach to performance practice that rests on the belief that experience is not only received, but is composable and that situations need to be built as artificial environments for one to experiment beyond constituted ways. Experimentation in a practice is characterized as a deviation from the procedures that produce known effects. To participate before recognizing what the situation is and what outcome it may have can be described in two ways. The current discourse in visual culture and architecture would define it as a tactic of complex curiosity scaled to the situation one is currently in, but being more intently there (and being affectable and more open to seemingly unrelated heterogeneous input).¹⁸ The Deleuzian discourse would not miss the opportunity to explain it through the Spinozian, cross-bred with pragmatist, lens of "affect". Massumi devotes it in the place of hope, as a way of talking about that margin of maneuverability, the "where we might be able to go and what we might be able to do" in every present situation.¹⁹ Affect in the process of a practice is a perception of a changing intensity, intensity that disconnects from significance, and thus changes one's capacity to act, feel or think. It becomes the conceptual tool to help one discern and focus on a next

14) Mike Coing, Nigel Thrift (ed.), *Thinking Space*, Routledge, London-New York, 2000 and Phil Hubbard, Rob Gunn and Orlin Waters (ed.), *Key Thinkers on Space and Place*, Sage, London, 2004.

15) Gaston Bachelard, (tr. by John Stiegel) *The Poetics of Space*, Beacon Press, London, 1984; Henri Lefebvre (tr. by Donald Nicholson-Smith) *The Production of Space*, Blackwell, Oxford, 1991; Nicolas Saper, "Theory Against", *Praxis No. 2004*, 2006, 8-27.

16) Borrow the concepts of process and terminus from William James, *Essays in Radical Empiricism*, Dover Publications, Dover, 2002.

17) Brian Massumi, *Movement, Affect: Sensation: Practices for the Visual*, Duke University, Durham NC, 2002, 236-31.

18) Markus Miessen and Shumon Basar (ed.), *Oh Someone Say Participate? An Atlas of Spatial Practice*, MIT, Boston, Massachusetts, 2006.

19) Brian Massumi, *Navigating Movements: Interview with Maria Zornatz*, <http://www.21magazine.com/issue2/massumi.html>

step as a potentially experimental one, rather than to refrain from any action being overwhelmed by a big utopian picture.

Why would one be doing or considering performance practice in the ways I have described a few exemplary projects and proposed the attribution of spatial practice? A part of the reasons "why" I have already elaborated as the discontents about the shoring, impact and knowledge performance practice has in contemporary society. The other part remains to be seen – as to what performers and makers aim for when they experiment with abilities, capacities, methodology and conceptual tools before or aside from making performances destined for theatre as we know it. Are they aiming for performance to implicate the spectators as users and developers of the same experimentation with abilities, capacities, and the ways of making and representing performance? This is where I satisfy my argument with speculation and not realism, with a venture into possible, but perhaps not plausible concepts and metaphors. They are ways of seeing and naming things that now may not be more than a symptom of a proactive developing tendency or a reactive sideline. But still...

The future is uncertain because it will be what we make it.

Immanuel Velasquez

And if it's waiting, it will be self-organized.

Pica Media Collective

This article is published as Praterija's contribution to *documenta 12 magazine*. Praterija has been invited to participate in *documenta 12 magazine*, a collective editorial project linking worldwide over 10 print and on-line periodicals, as well as other media (www.documenta.de).

DOCUMENTA
MAGAZINE





Autoceste znanja

Goran Sergej Pristaš i Oliver Frlić

I posljednjih pet godina svi edukacijski oblici koje smo razvijali u izvedbenim umjetnostima pri Centru za dramu i umjetnost i na nezavisanj sceni definirani su u nekoj vrsti opozicije ili nadoknade spram Akademije dramske umjetnosti gdje smo obojica sve vrijeme bili – ti kao student, je kao nastavnik. Činili mi se da smo na taj način ipak minorizirali znanja koja su se time razmjenjivala tako da smo Akademiju majorizirali, pretvarali je u centar. Činilo mi se da bismo danas trebali razmisliti izopetka i misliti generički model proizvodnje i razmjene znanja u umjetnosti, maknuli se od ideje centra spram kojeg se konfigurira periferija, otvoriti autoceste znanja između institucija i novih institucija, onih koje tek trebamo definirati.

Potrebno je napraviti nekoliko koraka:

1. odrediti model u kojem konzumenti definiraju tip znanja koje žele dobiti (modificirane varijante black market of knowledge),
2. postojede institucije za proizvodnju znanja ne promatrati kao konkurentne ili opozicijske, nego ih uključiti u mrežu drugih institucija i neinstitucionalnih subjekata u proizvodnji znanja, čime bi se izbrisala razlika centra-periferija i uveo novi dinamizam u distribuciji i razmjeni znanja,
3. razmotriti oblike proizvodnje i prijenosa znanja koji uključuju ili odgađaju privlačenje znanja od strane institucija, kroz koje znanje u mreži ostaje neka vrsta općeg dobra.

Generično je pitanje kako se pozicionirati spram one makroekonomije koja dopušta umjetnost kao prijenos znanja da bi u svojoj logici uključila ovo ekonomski deficitarno područje. Konverzija ekonomskih gubitaka koje umjetnost proizvodi u specifičan tip znanja biva dokapitalizirana privlačenjem tih znanja. Postoji neka vrsta znežutnog pristajanja na ovaj mehanizam od strane aktivnih sudionika u umjetnosti kao proizvodnji znanja.

U situaciji kada konzumenti sami definiraju tip znanja koj žele dobiti, dolazi do bitne promjene u pojmu znanja. Mislim da bi trebalo biti tematizirana razlika koja proizvodi znanje, naročito način na koji se ona pojavljuje u umjetnosti.

Je li je opravdan strah od institucija koje pozivaju na investiciju suradnje? Možda bi trebali izbjeći ograničenja kojima institucijsko centriranje sudionika u znanju razvstava na proizvođače, distributere i konzumente. Generički tip organizacija prostora znanja nužno bi doveo i do nove situacije. Kažem situacije, jer ukoliko je ona prezentacija neke višestrukosti u proizvodnji znanja, onda je jedina uloga institucija reprezentacija stanja situacije. Dakle, tom logikom, umjesto jedne treba nam još više institucija, ali različitog karaktera, iako proizvodivih i iako odbojivih. Jer, na koncu konca, institucija je uvijek neka akumulacija znanja.

Sistem se s idejom iako proizvodivih i iako odbojivih institucija, ali kako doći do institucija koje primarno funkcioniraju kroz disperziju, a ne akumulaciju znanja? Proizvodnja znanja uvijek je označena određenim suvlikom kojeg privlače netko od aktivnih subjekata u proizvodnji i čak i ako se izbjegne razvstavanje sudionika na, kako si pobrojao, proizvođače, distributere i konzumente. Pitanje je kako ove vrlkove, koji nisu uvjetovani nužnošću nanih proizvodnih uvjeta, ostaviti da što duže cirkuliraju u mreži i da budu dostupni svim sudionicima u znanju.

Kad pišem o generičkom modelu proizvodnje i razmjene znanja, mislim li pod time model u kojem svaki od aktivnih sudionika definiše tipove znanja za koje je zainteresiran i sukladno tome ulazi u određena umrežavanja koja povećavaju učinkovitost u transferiranju tih znanja? Je li to ta nova situacija?

Pod generičkim modelom mislim na izbesni neidentitetni tip edukacija koji je također tautologičan jer vrtili od toga da se događa u umjetnosti. Dakle, s jedne strane bježi iz reprezentacije stanja situacije, ali i vrtili na rub ponora s kojeg se situacija uvijek vidi samo izaleđa. Riječ je, u neku ruku, o refleksiji transformativnosti u umjetnosti, o učenju za gledanje u umjetnosti, a ne o učenju za stvaranje umjetnosti. Ovdje moramo ući u paradoks u kojem postaje zanimljiva teatrologija, ali ne kao identifikacija s pogledom gledatelja, nego učenje umjetnika da bude gledatelj iz vlastitog djela i kroz njega unatrag.

Vratio bih se na pitanje znoga što proizvodivnije razliku između umjetnosti i proizvodnje znanja, a da ne počinje funkcionirati kao identitetna oznaka. Mislim da ovo ima veze s bježenjem iz reprezentacije stanja situacije. Treba li ići prema diskurzivnom rastvaranju ove razlike kroz etabliranje opće zamjenjivosti umjetnosti i proizvodnje znanja? Postoji li danas aktivnost koja nije proizvodnja znanja ili je svaka aktivnost koja za svoj nosilac ima sudionika u general intellectu ujedno i proizvodnja znanja?

Učenje za gledanje u umjetnosti pretpostavlja stvaranje uvjeta u širem polju ekonomije znanja da bi se ovo učenje učinilo konkurentnim. Ako već postoji prihodni korak koji uvodi opću zamjenjivost umjetnosti i proizvodnje znanja, potrebno je napraviti još jedan korak u kojem se stvara razlika

potrebne za učinkovito puštanje umjetnosti u situaciju u kojoj znanje funkcionira kao neka vrsta nacipnja koji organizira djelo ovo područje.

Postavlja se, međutim, pitanje nije li ovaj tip edukacije zapravo politička škola? Ne zato što se odnosi na neku ideologiju izvan polja umjetnosti ili edukacije, nego zato jer ona shvaća da su i edukacija i umjetnost prakse te da su proizvodnog karaktera – dakle, time su ujedno imanentno političke. Dakle govoremo o "estetskoj ideologiji" kako je objasnio Andrew Hewitt u *Social Choreography*: "In short, we are not talking metaphorically. When we talk of an "aesthetic ideology" we talk not of an ideology of the aesthetic but refer instead to the intrinsic aesthetic component of any ideology that seeks to structure itself in narrative form. Thus the aesthetic component of ideology is the utopian lure that attracts that ideology to operate in a hegemonic rather than a simply coercive fashion."

Ili, ukratko, u posljednje vrijeme nas kontinuirano prati pitanje "Koja je vaša politika?" Tzv. konceptualni ples je spekulacijom o formi, značenjima, povikima, aleksima i institucijama apelirao na političnost ovog rada, ali je ona shvaćena kao apstraktna i estetsička, bez mogućnosti komunikacije sa širom javnošću. S druge strane, spektakularizacija političkog u teatru kod nas je dovela do potpune depolitizacije traumatičnih političkih problema. Čini se da ni estetska ideologija izvedbe niti homogenizacijski spektakularni mimetizam na krajnjim polovima lijeve umjetnosti ne nalaze adekvatan odgovor na pitanje "Koja je vaša politika?" Meni se čini da problem zapravo leži u nepostojanju ciljne grupe, nefunkcionalnosti i krizi grupacije – bilo da se ona vidi kao umjetnička grupa, scena, publika, civilni sektor, proletarijat, partija, stranka ili bilo koji vid reprezentacije. Nalazimo se u paradoksalnom vremenu identifikacije s reprezentacijama koje su u krizi. Zbog toga mi se čini zanimljivo odustajanje od identitnog i probiranje u mjestu proizvodnje te stvaranje novih generičkih veza među različito identificiranim grupacijama.

Shvaćanje edukacije i umjetnosti kao dva proizvodna režima poziva na repolitizaciju prostora njihove događanja. Oduzatanje od identitnog predstavlja jedan od oblika ove repolitizacije. Ono dovodi do eksplozije govornih subjekata koje destabilizira propisane diskurzivne prakse i podriva onu topologiju koja je bila konstitutivna za ranije forme artikulacije političkih interesa. Upravo konstantno izmještanje proizvodnih pogona u produkciji znanja dokida mogućnost zajednice koje bi bile učinkovite u reprezentiranju interesa raznih članova. To razubira situacijom u kojoj su svi pozvani na izumotvu vlastitih oblika vidljivosti. U toj točki opća zamjenjivost edukacije i umjetnosti postaje funkcionalna jer se i jedna i druga realiziraju u polju ove izumotvu. Za razliku od homogenizacijskog spektakularnog mimetizma i estetske ideologije izvedbe, koji ostaju bez adekvatnog odgovora na pitanje "Koja je vaša politika?", ovdje se događa pokret koji brine uvrste za pojavljivanje ovog pitanja.

Znači li to da bi umjetnost mogla biti nova disciplina političkog djelovanja? Nudi li umjetnost zamjenjiva edukacijom novu logiku političke za čak i radikalne subjektivnosti? Odnosno, nije li edukacija u umjetnosti, poetič, proizvodnja zapravo otvor prema radikalnoj subjektivnosti, akoji, politički imanentnoj umjetničkoj praksi?

Zanimljivo je da u trenutku kad je uspostavljena funkcionalna zamjenjivost umjetnosti i edukacije i kad se čini da dolazi do maksimalizacije emancipacijskih učinaka edukacije koje si označilo kao stvaranje prema radikalnoj subjektivnosti, umjetnost otvara svoj političko-disciplinarni potencijal. Za razliku od emancipacijskih učinaka koji dominiraju jednim stratumom, taloži se drugi sloj u kojem se događa disciplinarna konverzija idiomatske super nove u novu konfiguraciju znanja i modi.

Highways of Knowledge

by Oliver Frijic and Goran Sergej Pristaš
Translated from the Croatian by Marina Miladinov



In the past five years, all forms of education developed in the field of performing arts at the Centre for Drama Arts and on the independent scene have been defined in some kind of opposition to, or a compensation for the Academy of Drama Arts, where both of us have stayed throughout the period you as a student and I as a teacher. Apparently, we have downplayed, after all, the knowledge thus exchanged by emphasizing the Academy, by making it the centre of everything. I think that today we should reconsider the whole thing and conceive of a generic model of knowledge production and knowledge exchange in art. We should detach ourselves from the idea of a centre and a periphery configured with respect to that centre, opening up highways of knowledge between the old institutions and the new ones, those that have yet to be defined.

There are a few steps that need to be taken:

1. We should formulate a model in which consumers define the type of knowledge they wish to obtain (modified variants of the "black market of knowledge").
2. The existing institutions for knowledge production should not be perceived as competitive or oppositional. Rather, they should be integrated into the network of other institutions and non-institutionalized agents participating in the production of knowledge. That would erase the difference between centre and periphery and introduce a new dynamics in knowledge distribution and knowledge exchange.
3. We should consider those forms of knowledge production and knowledge transmission, which exclude or postpone the appropriation of knowledge by institutions. Thus, knowledge within the network would remain a sort of public good.

The general problem is how to position oneself with respect to the macroeconomics that allows for art as knowledge transmission in order to include this economically ineffective field into its logic. The conversion from economic losses produced by art into a specific type of knowledge is pushed up in terms of capital by appropriating that knowledge. There is a sort of silent agreement to that mechanism among the active participants in art as knowledge production.

In a situation where consumers themselves define the type of knowledge they wish to obtain, the very notion of knowledge changes considerably. I think that this difference that produces knowledge, especially in the way it appears in art, should become a topic of discussion.

Is it justified to fear the institutions that call for an invention of co-operation? Perhaps we should avoid those limitations of institutional centralization that classify all participants in knowledge as producers, distributors, or consumers. A generic type of organization in the knowledge space would necessarily lead us to a new situation. I say "situation", because if situation is the presentation of multiplicity in the production of knowledge, then the only purpose of an institution is to represent the state of that situation. According to that logic, we need more institutions instead of just one, but they should have a different character, they should be easy to produce and easy to discard. After all, an institution is always some kind of knowledge accumulation.

I agree with the idea of institutions that are easy to produce and easy to discard, but how should we get hold of institutions that function by means of knowledge dispersion rather than knowledge accumulation? Production of knowledge is always marked by certain surplus, appropriated by some active agent in production (even if we manage to avoid the classification of participants, as you have just said, into producers, distributors, or consumers). Even though these surpluses do not depend on the necessity of prior production conditions, the question is how to let them circulate within the network as long as possible and be available to all knowledge participants.

When you write about the generic model of knowledge production and knowledge exchange, do you mean the model where each active participant defines the types of knowledge s/he is interested in, thereby entering certain networks that increase the efficiency of knowledge transfer? Is that the new situation?

Under the generic model I understand a certain non-identitarian type of education, which is also autological, since it consists about the fact that it is happening in art. Thus, it means running away from the representation of the state of things, but at the same time running towards the brink of an abyss, where the situation can always be observed only from behind. In a way, the whole thing is about the reflection of transformativity in art, on learning how to see things in art rather than about learning to create art. Here we must enter a paradox in which "theatrocracy" becomes interesting, though not in terms of identification with the spectator's gaze, but in the sense of artist learning to become the observer, from his or her own work and back through it.

I would like to get back to the following question: What produces/lessens the difference between art and the production of knowledge, before it begins functioning as a mark of identity? I think it has



something to do with running away from representing the state of the situation. Should one tend towards the discursive dissimulation of this difference by establishing the general exchangeability between art and the production of knowledge? Is there any activity today that is not the production of knowledge, or is every activity with an agent participating in the general intellect also knowledge production?

Learning to see things in art presupposes the creation of conditions in the broader field of knowledge economy in order to make that learning competitive. If there is a prior step, one that introduces a general exchangeability between art and the production of knowledge, one needs to take the additional step of creating the difference that is needed for an efficient involvement of art in a situation – which knowledge will function as a kind of superimposed notion organizing the entire field.

However, the following question arises: Is this type of education not actually a political school? Not because it would refer to some ideology beyond the fields of art or education, but because it understands both education and art as practices, moreover practices of production – which means that they are also immanently political. Therefore, we are speaking of an "aesthetic ideology" as described by Andrew Hewitt in his *Social Choreography*: "In short, we are not talking metaphorically. When we talk of an 'aesthetic ideology' we talk not of an ideology of the aesthetic but refer instead to the intrinsic aesthetic component of any ideology that seeks to structure itself in narrative form. Thus the aesthetic component of ideology is the utopian lure that enables that ideology to operate in a hegemonic rather than a simply coercive fashion."

To put it more briefly, today we are continuously confronted with the following question: "What is your policy?" The so-called conceptual dance referred to its political aspect in its speculation as form, meanings, surface, affects, and institutions, but that political aspect was understood as abstract and elitist, with no possibility of communicating with the general public. On the other hand, the spectacularisation of the political in the Croatian theatre has brought about a total de-politicisation of traumatic political problems. It seems that neither the aesthetic ideology of performance, nor the homogenizing spectacular mimetism at the extreme ends of leftist art have managed to find an adequate answer to the question: "What is your policy?" In my opinion, the problem is actually the non-existence of the target group, as well as the lack of functionality and the crisis of groups – regardless of whether they are perceived as art groups, the scene, the public, the civil sector, the proletariat, a party, faction, or any other type of representation. We are caught in the paradoxical time of identification with the representations in crisis. Therefore, I think it is important to dispense with the identification, to enter the places of production, and to create new generic links between the differently identified groups.

Understanding education and art as two production regimes is based on re-politicising the space of their occurrence. Dispensing with the identification is a possible form of such re-politicisation. It entails an explosion of speaking subjects that destabilizes the prescribed discursive practice and undermines the topology that was constitutive of the earlier forms of articulation of political interests. It is precisely the constant de-location of production works in the production of knowledge that cancels the possibility of a community that would be efficient in representing the interests of its members. This results in a situation in which all are invited to invent their own forms of visibility. At that point, the general exchangeability between education and art becomes functional, since both are realized in the field of that invention. Unlike the homogenizing spectacular mimetism and the aesthetic ideology of performance – which remain without an adequate answer to the question: "What is your policy?" – a movement occurs here that eases the conditions for the emergence of that question.

Does it mean that art could become a new discipline of political action? Does art that is exchangeable with education offer a new logic of political and even radical subjectivity? In other words, is education in art, poetics, and production not a gate towards radical subjectivity, action, and art practice that is immanent to politics?

It is interesting that, at the moment of establishing the functional exchangeability between art and education, which apparently leads to the maximization of emancipatory effects of education that you have interpreted as a gate towards radical subjectivity, art is discovering its political and disciplinary potential. Instead of the emancipatory effects that dominate a single stratum, there is now an additional sediment layer, which carries a disciplinary conversion from an idiomatic supernova into a new configuration of knowledge and power.



Opuscula (dijelovi) Pijavica and (dijelovi) Zlatarstvo / Scenarij: Pijavica, Fotografski: Zlatar / Foto: Tereza Štrobilo

East - Dance - Academy

Radne bilješke Emila Hrvatina, Bojane Kunst, Alda Milohnića i Gorana Sergeja Pristaša
S engleskoga prevela Marina Mladinov

PREMISE I KONCEPT

Istika prednost suvremenoga plesa kao jedne od najmlađih umjetničkih disciplina njegova je stalna inkulturacija i reartikulacija. Iako se još uvijek bori za institucionalizaciju u većem dijelu svijeta, mogli smo reći kako će ples imati najbolje izgleda potvrdi li se kao praksa stalne reartikulacije, a ne kao disciplina. To će pak biti moguće samo ako se na ples bude gledalo kao na kulturu i mentalnu strategiju, a ne kao na puku estetsku disciplinu.

Obrazovanje u suvremenom plesu još uvijek je rjeđo. Ako i postoji, uglavnom se temelji na odnosu učitelj-učenik, na situaciji u kojoj se nečije osobno znanje opredmeđuje u trenutku prijencas osobama koje su izložene tom prijencas znanja. Opredmeđivanje osobnoga znanja omogućeno je autoritetom situacije koja učitelju daje autoritet kao nositelju znanja. O toj se situaciji rjeđo razmišlja, budući da je plesno obrazovanje zasnovano kao produktat općeg obrazovanja, a ono je izgrađeno kao jedan bit ideoloških aparata države. Obrazovanje u plesu shvaćenom kao disciplina znači discipliniranje studenta, njegovo ili njegovo pripremanje za reprodukciju matrice učitelj-učenik u situaciji koreograf-budač. Ako nas opće obrazovanje u školama inicijalizira kao dobre građane, plesne škole inicijaliziraju nas kao dobre građane u plesnoj profesiji; kao uvijek spremnu radnu silu.

Zanimao je East - Dance - Academy problem u činjenici da još uvijek rjeđo možemo pronaći pravu plesnu nabrazdu u istočnoeuropskim zemljama isto vrijedi i za južnu i za sjevernu Europu. Plesno znanje izvoni se fragmentarno, preko studenata koji su se obrazovali u školama Zapadne Europe ili u Sjedinjenim Državama. Uglavnom se radi o stručnim plesačima koji obilaze škole i radionice i uvode slobodno tehničko znanje. Lokalni plesači obrazuju se kroz znanje povratnika ili kroz radionice, gdje je znanje nekog učitelja sa Zapada izbijeno u vremenu i prostoru. Stoga se sve što znamo o plesu temelji na institucionaliziranom plesnom znanju koja stize sa Zapada. A plesno znanje na Zapadu uglavnom je institucionalizirano kao znanje učitelja.

East - Dance - Academy nedvojbeno bi se trebale zvati potpuno drugačije, ali za potrebe njezina pokretanja postojeći naslov dovoljno je asocijativan i provokativan da zamjeri oštrinu debata. Potencijalni program, struktura, institucionalni okvir, itd. ne bi se trebali temeljiti na kompilaciji postojećih zapadnih modela, nego na ponovnom pisanju povijesti europskoga plesa, koja bi trebala ukazati na specifičnost plesne povijesti istočne Europe.

PONOVNO PISANJE POVIJESTI EUROPSKOGA PLESA

Ono što hitno treba učiniti u plesu jest redefinirati povijest europskoga plesa; zamijeniti je povijetću koja neće biti određena zapadnjačkim parametrima ili se temelji na estetskom vrednovanju. Takav bi pristup bio nešto što bismo mogli nazvati političkom estetskom i naučnom političkoj ekonomiji.

Ples kao umjetnička forma oduvijek se smatrao umjetničkom formom demokratskih društava. Ne postoji rjeđne druga umjetnička forma koja bi se tako usko povezivala sa suvremenodu (moderom, postmodernom, suvremenom) i slobodom kao ples. Ples je umjetnička forma par excellence prvoga svijeta, demokratskog i slobodnog svijeta.

Ne budi stoga što se nigdje u službenim povijestima suvremenoga plesa ne spominje ples u nedemokratskim društvima. Postoji samo folklor, balet i vojna parada – redom forme koje su tipične za preddemokratske režime.

Čak i u zemljama drugog i trećeg svijeta povijest plesa kao umjetničke forme promatra se u potpunosti očima Zapada. Ako i postoji povijest plesa, to je povijest učenika nekog velikog zapadnog učitelja, uglavnom Labana, Wigmanove ili Palucce.

Povijest plesa ovdje ne shvaćamo kao institucionalnu povijest s razvijenim bijelim područjima i crnim točkama, što se i tekako izvojnio sumnjivo približava geopolitičkom mapiranju zapadnog svijeta. Zanim a nas upravo ona "drugačija povijest" koju Daniela definiše kao "povijest paradoksalnih zakona i ne-dijalektičkih diskontinuiteta, jedna povijest apsolutno heterogenih područja, neodvojivih pojedinačnosti, neuhvatljivih i nepropadljivih spolnih razlika..." Ono što treba učiniti jest drugačije mapirati prostore i artikulaciju tijela te razotkriti povijest događaja i afirmacija plesa kroz druge forme. Takva povijest može pokazati da je povijest plesa na Zapadu postojala cijelo vrijeme, ali kao područje materijalne, tjelesne tenzije zakona i priznate formi.

Ono što treba učiniti jest detektirati i pronaći ona mjesta, područja i događaje gdje je ples izbijao na površinu. Uzmemo li primjer bilje obolave, performantni konceptualna skupina DHO (osjebičkoga kolektiva Pupilja Ferkanek i Jelovak su u Sloveniji krajem šezdesetih godina, kazališne grupe Kupa glumitelj i Milana Broj (dijelovali su u Hrvatskoj, šezdesetih i sedamdesetih godina) bili su mjesta gdje je ples izbijao na površinu. Ples nije mogao pronaći svoj institucionalni status sve dok se komunistički

nehim nije počebo raspadati osamdesetih godina, ali bio je neprestano prisutan i javio se na drugim područjima koje su bila takozvana područja eksperimentiranja – likovna umjetnost, eksperimentalna glazba i kazalište, performans... Kritičke interpretacije izvedbi kolektive Pupulje Perleveni kažu da su "oni korici elementi plesa". Ali zapravo je bilo obrnuto – ples je bio taj koji je pronašao put do njihove performansa, kako god poeseino to možda zvučalo. Jednostavno rečeno, ideja da ples nije postojao u nedemokratskim društvima veoma je upitna teza i ono što hitno treba ukinuti jest redefinirati povijest plesa. To bi također bacilo sasvim novo svjetlo na procese koji su se odvijali u europskom plesu tijekom posljednjih 10 godina.

ISTOK

Istok nije samo zemljopisna kategorija, on je također politički pojam, kao i mentalna struktura.

Postoje, međimim, skrivene povijesti Istoka, povijesti koje neki znanstvenici čak smatraju nemogućima (usp. *Impossible Histories. Historical Avant-gardes, Neo-avant-gardes and Post-avant-gardes in Yugoslavia, 1918 – 1991*, ur. D. Djurić i M. Šušaković, MIT Press, 2003.). Kao bi se stvorili preduvjeti da te povijesti postanu moguće, dokaz o trećoj povijesti trebao bi pronaći svoje mjesto u kanonskoj plesnoj historiografiji. S druge strane, mnogi performansi koji su nastali u zemljama Istočne Europe posljednjih desetljeća 20. stoljeća nisu samo unijeli materijalne elemente plesa, nego – a to je još važnije – mentalni sanjupak "mišljenja-krozples", koji nije imao samo estetske, već i važne političke implikacije. Ta činjenica izbjajanje plesa na površinu kroz druge medije i žanrove također je bila povezana s tadašnjim statusom umjetničke proizvodnje i s nedostatkom institucionalne podrške, potpuno infrastrukture itd. Što se tiče Istoka, ples i performans nastajali su u prilično lošim materijalnim uvjetima, ne spontan način pa čak i na rubu političkog ili kulturnog incidenta. Osim toga, izvođači su dolazili do izvedbenih umjetnosti iz različitih umjetničkih konteksta, npr. književnosti, likovnih umjetnosti, povijesti i teorije umjetnosti itd. Obično nisu imali nikakvog posebnog plesnog obrazovanja.

Postoje mnogi vektori istraživanja koji pokazuju različite smjerove. Jedan od njih mogao bi biti analiza (kulturnog, političkog, ekonomskog...) konteksta i mapiranje plesne proizvodnje koja je geografski bila smještena na Istoku. Da budemo precizniji, taj bi smjer trebao uključivati ne samo umjetničku produkciju performansa, nego i teorijsku produkciju, npr. teoriju plesa koja je bila i još uvijek jest veoma razvijena i inovativna u tom dijelu Europe. Drugi vektor istraživanja mogao bi biti pratećom relaciji pristup koji bi uspoređivao Istok i Zapad kao mentalne kategorije s vlastitim obrascima i pretpostavkama. U tom kontekstu mogao bi biti produktivno raditi sa spektrom ideja koje bi mogle biti dobro polazišna točka za tekvu vrstu teorijskoga postupka. Na primjer, popis takozvanih "7 grijeha" Istoka, kakav je sastavljen u okviru izložbe 7 grijeha u Ljubljani (Moderna galerija, Ljubljana, prosinac 2004./siječanj 2005.). Ti "griješi", koji su navodno tačni za Istočnu Europu, bili bi kolektivizam, utopizam, razočarenje, cinizam, lijenost, neprofesionalnost i ljubav prema Zapadu.

Umjesto da nazmiđjamo u estetskim relacijama, nas zanima "coming out" plesnoga hebitusa u politici i ideološki zbijenim društvima Istoka. Iako ne postoji ništa esencijalno u Istoku kao takvom, postoji ipak ustajana ideja o tranzitivnosti, koja se uvijek pripisivala bivšim političkim režimima Istoka u smislu tranzicije iz socijalizma u komunizam, kasnije iz lažnoga komunizma u divlj kapitalizam itd. Ta beskraja strujajuća tranzicija zapravo je kao neki život u neprestanom stanju stanju, to jest u stanju umjetnosti koje je uvijek u pokretu, u neprestanoj transformaciji, tranziciji i transformaciji. Trenutni transgrijesi, subverzivnih pojedinačnosti umjesto masivnih opozicijskih kulturnih praksi, istodobno su vremenaki leno tranzicijskih trenutaka sa suptilnim potencijalom da transformiraju i prostor i vrijeme, da promijene koordinatni sustav u kojem se proizvodi umjetničko djelo. Drugim riječima, osobuina kvaliteta tranzicije proizlazi iz intenzivnog pristupa problematizaciji "tranzicijskoga trenutka" i svoje i sadržaj, a ne tranzicijskog razdoblja (shvaćenoga kao masivna vremenska metafora, u kojoj se dejuje tu i tamo), što zahtjeva ponovnu uspostavu naših optičkih i soničkih veza sa svijetom u kojem živimo kroz drugačiji pristup proizvodnji vremena. U procesu tranzicije, u kojemu se postaje ono što, samo drugačije raspodijeljeno i aktualizira, uvijek se izlazi, osobito u usporedbi s fascinantnom brzinom kapitala. Mentalni sklopovi koje nazivamo "plesom" zapravo su transpozicije mišljenja koje se može shvatiti na metafizički, a zapravo materijalan (perceptibilni) način.

PLES

Problemi koje postavlja East - Dance - Academy nisu relevantni samo za Istočnoeuropski kontekst. Mi ne mislimo da postoji ita esencijalno u umjetnosti Istočne Europe, ali i to češnje za esencijalnoću proizlazi preklapanje postvojevanje sa zapadnjačkim imaginarnim o Istoku. Uistinu, čini se kako problemi kojima se ovdje bavimo postaju transparentnija čim se uspoju izdvi izvan te predodžbe, tako da istodobno budu i njezin dio i prag njezine sfere.

bivanje pjesa na površinu stoga nije fenomen koji želimo istražiti u usporedbi s disciplinarnom ovisnošću zapadnoga pjesa. Ono što bismo željeli jest izložiti pjesa kao kulturnu kategoriju koja još uvijek uzrokuje neku vrstu nelagodje u estetskoj disciplinarnoj debati. A razlog je taj što se pjesa još uvijek pretno shvaća ili odbija za prejeranu samoizražajnost i romantičnost, za nedostatak bilo kojeg smisla.

o nas dovodi do nužnosti da istražimo kulturnu kategoriju istreženiji pjesa kao nedisciplinirane zahtjeva forma, koja iznenađuje ili ubija na površinu iz drugih disciplinarnih umjetničkih formi, kao što u performansa, glazba, film itd. Stoga ćemo se vjerojatnobi na rekonstrukciju i arheologiju onih manjopisanih strategija umjetničke produkcije u istočnoj Europi, u kojima je pjesa isto na površinu rezuljati lakou mišljenja u prilog radoši, kreativnosti i improvizaciji.

Je profesionalnost

Ne profesionalan odnos, koji je navodno bio karakterističan za istočnu Europu, održava se u djelu rjetnika koje zanima upravo potencijal takvog odnosa.

Čao prvo, ne bit profesionalan može podrazumijevati i iskren i "pužbenički" (amaterski) pristup određenom području. Nestručna i neprofesionalna stajališta koja su razvila umjetnici i društvene skupine usmjerene su protiv strukturalnih radnih postupaka i ustaljenih odnosa, ali i protiv tržišta. Takve stajališta predstavljaju radoši, improvizaciju i kreativnost.

Jam tog, umjetnici se mogu uputiti na brojna područja za koja ništa nisu stručno osposobljeni radi na tim područjima i sa tim područjima, otvarajući pristup nove viške, pristupe i poglede, a zorekad i kritiku."

Citirano iz koncepte izložbe 7 prehov u Modernoj galeriji u Ljubljani

Činjenica da istočnoeuropski likovni i umjetnički performansa djeluje kroz pjesa i sudjeluje u jeziku različito dovodi do problematizacije oblikovnih kategorija konceptualne i performansa kao metoda u prilog razmišljanje o pjesa kao o kulturnoj, a ne samo estetskoj kategoriji. To zahtijeva novi pristup ekspresivnom karakteru pjesa, ali također, izvan paradigme samoizražajnosti, redefiniranje pjesa u skladu s filozofskim konceptima "takode" (Nietzsche, Badiou, Gillespie/Heidegger, "slate mali" (Vattimo), quadribea (Agamben) itd.

Strategija pjesa trebalo bi ponovno promisliti u kontekstu vođe za emancipacijom, otvaranja prema materijalnoj promjeni, strasti za stvarnošću. Postoji opasnost da te strategije ostanu nedokučive ili neopipljive, ali isto tako trebalo bismo gledati na domenu umjetnosti kao na neku vrstu prostora koji stvara senzičnost, zadržice praktičnih metoda uređivanja i strukturiranja koje ne jamče rezultate, ali ipak stvaraju moćne efekte, proizvode društvene i kulturne promjene (Elisabeth Grosz).

AKADEMIJA

Čini nam se da bismo danas trebali početi razmišljati ispočetka i razmotriti generički model proizvodnje i razmjene znanja u umjetnosti, izbjegavajući ideju o sredistu nasuprot kojemu se konfigurira periferija, da bismo trebali otvoriti sukobne znanja između starih i novih institucija, onih koje tek treba definirati.

Evo nekoliko konika koje bi trebalo poduzeti:

1. Trebalo bi formulirati model u kojem potrošači određuju tip znanja koje žele steći (postoje modificirane verzije onog tržišta znanja);
2. Postojeće institucije za proizvodnju znanja ne bi trebalo shvatiti kao superiorne ili protivničke, nego bi ih trebalo integrirati u mrežu drugih institucija i institucionaliziranih subjekata u proizvodnji znanja, što bi izbrisalo razliku između središta i periferije i uvelo novu dinamiku u raspodjelu i razmjeru znanja;
3. Trebalo bi razmotriti one oblike proizvodnje i prijenosa znanja koji isključuju ili odgovajaju privlačenje znanja od strane institucija, budući da bi oblici znanja unutar mreže trebali ostati neka vrsta otopena dobra.

Pod generičkim modelom podrazumijevamo određeni tip obrazovanja koji se ne zanima na identitetu, što predstavlja tautologiju jer ne sav gles obrazovanje činjenicu da se događa u umjetnosti. Stoga to s jedne strane znači bijeg od predstavljanje stvarni stvari, dok s druge juri prema rubu ponora, gdje se situacija može sagledati samo odstraga. Na neki način, to je odraz transformativnosti u umjetnosti: uči se kako gledati kroz umjetnost i iz nje, umjesto da se uči stvarati je. Time nužno doprinosimo

do paradoksa u kojem "Burokracija" postaje prilično zanimljivom, ali ne kao posvođevanje s pogledom gledatelja, nego prije kao umjetnikov pokušaj da nauči kako postati promatračem tako da promatra iz vlastitoga djela, a zatim kroz nj unatrag.

BUDUĆI KORACI

0. Stanje informacija o EDA do sredine lipnja 2006.

1. Proučavanje triju koncepata – Istok – ples – akademija - shvaćenih u smislu merzanih sklopova
- Maska, Frakcija, Tih – zajedničko izdanje o triju konceptima u jesen 2007.

- Arhiv kazalište – Slovenija (Pupilja, OHO...), Hrvatska (Kugla, Milana Brož, T. Čorović...), ...
- Prijava za istraživačke stipendije

2. Uspostava mreže istraživača i obrazovnih partnera

- Maska (Ljubljana), CDU-ADU (Zagreb), Češki kazališni institut (Prag), Kanuti Gildi (Tallin), Tih (Beograd), Per Art (Novi Sad), Nacionalni planski centar (Bukurešt), Tanzquartier (Beč), Art radionica Lazarevi (Dubrovnik), Lokomotiva (Makedonija), International festival (Stockholm)...

3. Prezentacija i rasprava o projektima u gradovima s plinom scenom, ali bez stalne profesionalne nadzorne

- Zagreb, studeni 2006., Konferencija o EDA
- Beč, Tanzquartier, siječanj 2007.
- publikacije o obrazovanju Documents, proljeće 2007.

4. Plotne situacije prijenose znanja (uvježbavanje metoda prijenosa znanja)

- Prijenos znanja kao proizvodnja znanja
- Otvoreni razgovori o dramaturgiji performansa
- Demonstracija rekonstrukcijskih pristupa

5. Međunarodni "Festival znanja" – festival kao mjesto slavljenja (izmjenjeli znanja)

- Razmjena umjetničkih praksi, istraživačkih metoda, iskustava s mrežom, protokola znanja, strategije determinacije
- Sintesa prethodnih 4 točaka

(Svrnja 05. lipnja, Beč, sastavili Emil Hrvašin, Bojana Kurat, Aldo Milošnić i Goran Sergej Pristaš unutar okvira projekta Education Acts: Umjetnička gledališta o prenućenoj diskusiji o obrazovanju - Projekt centra Tanzquartier Wien u suradnji s Fakultetom filozofije i obrazovnih znanosti / Institutom za kazalište, film i medijske studije Sveučilišta u Beču.)

East - Dance - Academy

Working notes by Emil Hrvatin, Bojana Kunst, Aldo Milohnić and Goran Sergej Pristaš



Photo: Darko Pugač and the Photographers / Republika Hrvatska / Fotoklub / Zoran Stjepić

PREMISES AND CONCEPT

The great advantage of contemporary dance as one of the youngest art disciplines is its permanent articulation and re-articulation. Although it is still struggling for its own institutionalisation in most parts of the world, we may say that the greatest chance for dance is to establish itself as a practice of permanent re-articulation rather than a discipline. This would be possible only if dance were understood as a cultural and mental paradigm, rather than a mere aesthetic discipline.

Education in contemporary dance is still rarely found. If it does exist, it is mainly based on the master-student relationship, on the situation in which someone's personal knowledge is objectified in the moment of transfer to those who are exposed to the transfer of knowledge. The objectification of personal knowledge is possible because of the authority of the situation, which authorizes the master as the bearer of knowledge. This situation has rarely been reflected upon, since dance education has been established as an extension of general education, constructed as an ideological apparatus of the state. Education in dance understood as a discipline means to discipline a student, to prepare him/her for the reproduction of the master-student matrix in the choreographic-performer situation. If general education in schools trains us to become good citizens, dance schools train us to become good citizens in the profession of dance; to become an always and already stand-by working power.

The idea of the East - Dance - Academy is based on the fact that we can still rarely find regular dance education in Eastern-European countries (the same holds for southern and northern Europe). The knowledge of dance is fragmentarily imposed via students who have been educated in Western Europe or in the United States. Mostly, they are trained dancers, who visit schools and workshops and import the acquired technical knowledge. Local dancers are educated through the knowledge of a resumee or through workshops where the knowledge of a western master is compressed in time and space. Therefore, everything we know in dance is based on the institutionalised dance knowledge from the West. And dance knowledge in the West is mainly institutionalised as the knowledge of the master.

The East - Dance - Academy should definitely have a completely different name, but for the purposes of its initiation, its present title is sufficiently associative and provocative to keep the debate sharp. Its potential program, structure, institutional frame ... they should be based not on the compilation of the existing Western models, but on rewriting the European dance history, which should include the specific dance history of Eastern Europe.

REWRITING THE HISTORY OF EUROPEAN DANCE

An urgent issue in dance is to redefine the European dance history; to substitute it by one that would not be determined by Western parameters or based on aesthetic evaluation. That approach would be something that we might call *political aesthetics* (analogous to the political economy).

Dance as an art form has always been considered an art form of democratic societies. There is no other art form that would be so closely linked to contemporaneity (modern, post-modern, contemporary) and freedom as dance is. Dance is an art form *par excellence* of the first world, the democratic and free world.

It is not surprising that the official histories of contemporary dance do not mention dance in non-democratic societies. There is only folklore, ballet and the military parade — all of them being forms typical of pre-democratic regimes.

Even in the second and third world countries, the history of dance as an art form is seen entirely through the eyes of the West. If there is a dance history, it is the history of some student of a great Western master, mostly Labán, Wigman, or Palucca.

The history of dance is not understood here as an institutional history with its developed white areas and black spots, which comes very (suspiciously enough) close to the geopolitical mapping of the Western world. What interests us is precisely this "different history", which Derrida defines as the "history of paradoxical lives and non-dialectical discontinuities, a history of absolutely heterogeneous pockets, irreducible particularities, of unheard of and incalculable sexual differences..."¹ What one should do is to map the spaces and the articulation of bodies differently, to disclose the history of events and the affirmations of dance through other forms. Such history can reveal that the history of dance in the West has existed all the time, but as the domain of material, bodily transition of genres and recognized forms.

What one should do is to detect and find those places, areas, and events where dance has been piercing through. If we take the example of our close environment, then performances by the conceptual group OHO and the Pupilja Fankvent collective of poets (both active in Slovenia in the late 60's), Kugle glumice and Milena Broš (active in Croatia in the 60's and 70's) were the places where dance was piercing through. Dance could not find its own institutional status until the communist regime had started to decline in the 80's, but it was constantly present and emerging in those fields that were the so-called fields of experiment — visual arts, experimental music and theatre, performance art... The critical interpretations of performances by Pupilja Fankvent say that "they used elements of dance." But actually it was vice versa — it was dance that had found its way into their performance, however poetic this may sound. To put it simply, the notion that dance did not exist in non-democratic societies is a highly questionable thesis and the urgent thing to do is to redefine the history of dance. This would also shed a completely new light on the processes that have been going on in the European dance over the last 10 years.

EAST

East is not only a geographical category, it is also a political notion, as well as a mental structure.

There are, however, hidden histories of the East, histories that some researchers even consider impossible (cf. *Impossible Histories. Historical Avant-gardes, Neo-avant-gardes and Post-avant-gardes in Yugoslavia, 1918 – 1991*, edited by D. Djurić and M. Šušaković, MIT Press, 2008). In order to create the preconditions for these histories to become possible, there should be evidence of a third history included in the canonic dance historiography. On the other hand, many performances that were produced in Eastern-European countries in the last few decades of the 20th century incorporated not only material elements of dance but — and that is even more important — a mental operation of "thinking-through-dance", which was not merely aesthetic, but also had important political implications. This fact of dance piercing through other media and genres was also related to the status of art production at that time and the lack of institutional background, supporting infrastructure, etc. In the Eastern context, dance and performance arts were produced in rather poor material conditions, in a spontaneous manner, and even on the edge of political (and/or cultural) incident. Furthermore, performers were coming to the performing arts from different artistic contexts, i.e. literature, fine arts, art history and theory, etc. Usually they lacked any specific dance education.

There are many vectors of research, which point to various directions. One of them might be an analysis of the (cultural, political, economic...) context and mapping of dance production that was geographically located in the East. More precisely, it should include not only artistic production of performances, but also theoretical production, i.e. dance theory that was (and still is) well developed and innovative in that part of Europe. Another vector of research might be a more relational approach, comparing East and West as mental categories, with their own patterns and presuppositions. In this context, it could be productive to work with a range of notions that might be a good starting point for such theoretical operation. For instance, the list of the so-called "7 sins" of the East as it was constructed in the framework of the 7th Sin exhibition in Ljubljana (Museum of Modern Art, Ljubljana, December 2004 / January 2006). These "sins", which are allegedly typical for Eastern Europe, would be collectivism, utopianism, masochism, cynicism, laziness, non-professionalism and love of the West.

Rather than thinking in aesthetic terms, we are interested in "coming out" of the dance habitus of the politically and ideologically dense societies of the East. Although there is nothing essential about the East as such, there is at least a persistent idea of transitivity that was always assigned to the former political regimes of the East in terms of transition from socialism to communism, then from fake communism to wild capitalism, etc. This never-ending flow/food of transition(s) is in fact something like living in a constant trans, i.e. in a state of art that is always in motion, in constant transformation, transition, and translation. Moments of transgression, of subversive singularities (rather than massive oppositional cultural practices), are at the same time chains of transitional moments with their intrinsic potential to transform both space and time, to shift the co-ordinate system in which the artwork is produced. In other words, the specific quality of transition comes out of an intensive approach to the debate on the "transitional moment" (here and now) (rather than the transitional period (understood as a massive time metaphor, in which one acts now and then), which demands a reconnection of our optic and sonic links to the world we live in through a different approach to the production of time. In the process of transition, of becoming the same, only more redistributed and actualized, one is always late, especially in comparison with the engaging speed of capital. Mental sets that we call "dance" are transpositions of thinking, which are graspable in a metaphorical, yet material (traceable) way.

DANCE

The problems that East - Dance - Academy is formulating are not relevant only for the Eastern-European context. We do not think that there is anything essential about Eastern-European Art, but the longing for essentialism produces an over-identification with the Western imagination of the East. In fact, it seems that the problems we are dealing with are becoming more transparent once they are on the outside of this image, being a part of it, but also a threshold to its sphere.

The dance piercing through is, therefore, not a phenomenon that we wish to pursue in comparison with the disciplinary history of the Western dance. What we would like to do is to isolate dance as a cultural category that still produces a sort of discomfort within the aesthetic disciplinary debate. And that is because dance is still predominantly perceived as or accused of self-expressionism and romanticism, of freedom from all meaning.

This leads us to the necessity of exploring the cultural category (strategy) of dance as a non-disciplinary form of expression, emerging from and piercing through other disciplinary forms of art, such as performance art, music, film, etc. Therefore, we will focus on the reconstruction and archaeology of those emancipatory strategies of art production in Eastern Europe, in which dance has pierced through and inscribed a lightness of thinking in favour of joy, creativity, and improvisation.

Unprofessionalism

"The unprofessional attitudes that have allegedly been characteristic of Eastern Europe are reflected in works by artists who are interested precisely in the potential of such attitudes. First, not being professional may imply a sincere and "loving" (amateur) approach to a certain field. Unprofessional and non-professional attitudes developed by artists and social groups are directed not only against structured work procedures and established ways of relating, but also against the marketplace. Such attitudes imply joy, improvisation, and creativity. Additionally, it is possible for artists to enter numerous fields in which they are by no means professionals and to work within, and with, these fields, offering new insights, approaches, and perspectives as well as, sometimes, criticism."

Quoted from the concept for the 7 Sins exhibition, Museum of Modern Art in Ljubljana

The fact that the Eastern-European visual and performance artist is engaged in dance and takes part in language inevitably leads to the discussion on the formative categories of choreography and performance as metaphors in favour of thinking dance as a cultural rather than merely an aesthetic category. It asks for re-approaching the expressive character of dance, but also, beyond the paradigm of self-expression, for redefining dance in accordance with the philosophical concepts of "lightness" (Nietzsche, Badiou, Gelassenheit (Heidegger), "weak thought" (Wittgen), "whatever" (Ioudilobit (Agamben), etc.

The strategies of dance should be rethought in the light of emancipatory will, opening up towards the material change, the passion for reality. There is a risk that those strategies will remain ungraspable or non-objectifiable, but we should also think about the field of art as a sort of space generated by technicity, a discovery of practical methods of ordering and structuring, which do not guarantee results, but nevertheless generate powerful effects, products of social and cultural change (Elisabeth Grosz).

ACADEMY

It seems to us that today we should start thinking from the beginning and consider a generic model of production and exchange of knowledge in art, escaping the idea of a centre in opposition to which periphery is configured, that we should open the highways of knowledge between old and new institutions, those that still need to be defined.

There are several steps that need to be taken:

1. One should formulate a model in which the consumers define the type of knowledge they wish to obtain (modified variants of the black market of knowledge);
2. The existing institutions for the production of knowledge should not be perceived as competitive or opposed; instead, they should be integrated in the network of other institutional and non-institutionalised subjects in the production of knowledge, which would erase the difference between centre and periphery and introduce a new dynamism in the distribution and exchange of knowledge.

One should consider forms of knowledge production and transmission that exclude or postpone the appropriation of knowledge by institutions, since forms of knowledge within the network should remain a sort of public good.

Under the term of generic model, we mean a certain non-identitarian type of education, which is again a tautology, since it screams out the fact that it is happening in art. Therefore, it means turning away from the representation of the state of things, but at the same time running towards the edge of an abyss, where the situation can only be observed from behind. In a way, that is a reflection of transformativity in art: learning how to look through and from art rather than learning how to create art. Henceby, we are necessarily entering a paradox where the "theatrocracy" becomes rather interesting, though not as an identification with the spectator's gaze, but rather as the artist's effort to learn how to become an observer by looking from his or her own work and then backwards through it.

FUTURE STEPS

0. Sending information about EDA by mid-June 2006

1. Research on the 3 concepts - East - Dance - Academy - understood as mental sets

- Maska, Frakcija, T&H - common issue on the 3 concepts in the fall 2007
- Archive of the case studies - Slovenia (Puplija, OHO...), Croatia (Kugla, Milana Broš, T. Gotovac...), ...
- Application for research grants

2. Establishing a network of researchers and education partners

- Miesko (Ljubljana), CDU-ADU (Zagreb), Czech Theatre Institute (Prague), Kanui Guild (Tallinn), T&H (Belgrade), Per Art (Novi Sad), National Dance Centre (Bucharest), Tanzquartier (Vienna), Art Workshop Lazareti (Dubrovnik), Lokomotiva (Macedonia), International Festival (Stockholm) ...

3. Presentation and debates about the projects in cities with a dance scene, but with no permanent professional education

- Zagreb, November 2006, Conference on EDA
- Vienna, Tanzquartier, January 2007
- Documents publication on education, spring 2007

4. Pilot situations of the translation of knowledge (rehearsing methods of the translation of knowledge)

- Translation of knowledge as production of knowledge
- Open dialogues on the dramaturgy of performance
- Demonstration of reconstructive approaches

5. International "Festival of knowledge" - festival as a place of celebration of (exchange of) knowledge

- Exchange of art practices, research methods, network experiences, protocols of knowledge, dissemination strategies
- Synthesis of the first 4 points

(As of June 5th, Vienna, written by Emil Hrvatin, Bojana Kurat, Aldo Mlačinić, and Goran Sergej Prizmić within the framework of the Education Acts project: *Artistic positions on the current debate on education - A project of Tanzquartier Wien in cooperation with the Faculty of Philosophy and Educational Science and the Institute of Theatre, Film- and Media Studies, University of Vienna*)



Everybody's everybodys

S engleskega prevela Maja Sviben

"The Open Source Group" osmišljeno je tijekom sastanka u prosincu 2005. slijedeći interes da se Open Source implementira kao strategija umjetnosti i izvedbenih umjetnosti. Jedna od osnovnih motivacija "open source metodologije" bio je razvoj novih načina razmjene znanja i produbljivanje specifičnih diskursa u izvedbenim umjetnostima kako bi se nadahnula uvjet rada te parametri razmjene, kako bi se proizvodili heterogeni radovi i izbjegao ograničen pristup radovima, te kako bi se odmaklo od tradicionalnih koncepcija autorstva. U drugoj fazi, nakon razmjene nekih tekstova i susreta na PAF Summer University u kolovozu 2006., kao otvorena grupa spojene interesima, suočili smo se s više problema i pitanja nego što smo imali na početku.

Pripremi prijedlog između izvedbe i [open source softwera](#), što onemogućuje direktnu transpoziciju open source strategija na izvedbene prakse, odlučili smo projekt preimenovali u "Everybody's". Stvarajući internet platformu za tekstove i diskusije na adresi <http://www.everybody.be>, naš interes počeo je razmjenu radova na nivou metodologije i na stvaranje baze podataka za produkcijske modele. Jedna linija diskusije vodila nas je u razvoju Workshop Kita, koji uključuje alate i intervjue, a upravo oni omogućuju provođenje diskusije o našem radu. Da bi mu se povećale mogućnosti, zamislili smo da se Kit razvija kroz "integrirani feedback" uporaba. Zamislili smo neke igre, između ostalog igru metafora, koju ovdje prezentiramo. Workshop Kit nalazi se na [everybody.be](#) gdje ga svatko može upotrijebiti i dalje razvijati.

Zašto Open Source?

Razvojni model Open Source softwera činio nam se alternativom konvencionalnim modelima kolaboracije u izvedbenim umjetnostima, modelom koji zahtjeva od suradnika da budu u stalnoj komunikaciji i pregovaranju o svakom koraku umjetničkog procesa. Upotreba open sourcea kao modela razmjene omogućuje nam da razmjenjujemo načine ili "kodo"ve" rada, bez da nužno proizvodimo zajednički rad, ili čak bez da se osobno poznamo. To je alternativni modelatn uobičajenim načinima razmjene – tj. prostorno-vremenskim i socijalnim vezama. Umjesto toga, svi razvijaju [kolaborativno i distribuirano radove razmjene](#). Štoviše, Open Source model pruža atraktivni alat za učenje o tuđim radnim metodama, koje onda [svatko može implementirati u svoj način rada](#). Open Source strategija [povećava vidljivost radne prakse](#), a ne samo proizvoda, što predstavlja alternativu autonomu autorstvu potpuno i ekonomskoj eksploataciji romantičarske slike umjetnika-ge-nija. Nadalje, razvijajući naše osobne "kodo"ve" rada, udimo kako dobro ugoditi vlastite procese, stvarajući i dijeleći veću produktivnost i više mogućnosti za rad unutar globalne zajednice izvedbenih umjetnosti.

Primjer iz Workshop Kita:

Igra metafora

Povijest i ciljevi:

Ova igra izvedena je iz metaforičkog podrijetla Open Source projekta. To znači prijevod Open Source u izvedbene umjetnosti, koncept ga kao alat za razumijevanje naše osobne domene kroz neku drugu. Metafore omogućuju da preispitamo naš umjetnički proces kao i diskurs na koji smo navikli kad razmišljamo o vlastitom radu.

Opis:

Online dual-interview gdje jedna ili više osoba intervjuijaju neku drugu osobu o njegovim/rjezinim umjetničkim procesima koristeći metaforu. Cilj za obje strane jeste razumijevanje radne metode ili "kreiranje koda" tuđeg umjetničkog procesa.

Igra kreirana iz rječnika:

Iz teksta koji je napisala osoba a, osobe b [pogodila](#) određene riječi ili fraze koju osoba c definiše, objašnjava ili komentira. Podržano vidi gore.

"Open source kao umjetnička strategija"

Everyone pida:

Wikipedia: Open Source opisuje prakse proizvodnje i razvoja koje promoviraju pristup izvorima finalnog proizvoda. Neki to smatraju filozofijom, a drugi pragmatičnom metodologijom.

Open Source prvenstveno služi kao metafora čija je funkcija iz druge perspektive preispitati umjetničku strategiju kao takvu. Priznati pristup izvorima predstavlja dvostranim prijedlog kad se radi

Ulogak od 22. kolovoza 2006., Skype

Anyone: koji je najvažniji predmet u tvoj kovčegu?

Anotherone: ne znam, možda karta, odnosno kolekcija karata

One: Jesu li to zemljopisne karte? Geološke? Povijesne?

Anotherone: sve nabrojano; također prihvaćam za korištenje i privatne karte

She: i anatomike?

Anotherone: palaka počinjem i s njima

You: što one čine?

Anotherone: pomažu mi da shvatim gdje sam, i odlučim o smjerovima, onda napravim novu koju je kompleksnija od samo jedne karte

Everyone: živis li na karti ili u stvarnom svijetu?

Anotherone: ne razumijem

She: možda "u" karti?

Everyone: je li karta unazajena verzija nečeg većeg?

Anotherone: karta je uvijek perspektiva "stvarnog svijeta"

Everyone: dakle ti stvaras svoje karte?

Anotherone: stvaras novu kartu koristeći one koje već imam

Anyone: stvaras li ikad kartu potpuno od nule?

Anotherone: ne jer ideju o tome što je karta mogu stvariti samo gledajući druge karte

One: koji omjer koristiš? 1/10000 ili 1/2 ili možda 1/1?

Anotherone: više 1/1

ovjetničkom procesu. Software ima potpuno drugačiju od tijela izvedba koje proizvod komplikacije u smislu da je kod nemoguće reproducirati bez uložnog napora. Pa ipak, neki Open Source parametri mogu se direktno ili nesumno primijeniti što rezultira sljedećim pitanjima:

- Može li se umjetnička metodologija postaviti kao "software" koji se razvija i dijeli? Koji bi bili praktični i ideološki dobici?
- Koliko je proizvod neovisan od "softwarea" koji je proizveo?
- Kako se "izvor" može rekonstruirati analizirajući proizvod?
- Kako učiniti metode "izvora" dostupne publici, razotkrivajući veze između izvora produkcije i postprodukcije?
- Ako software odgovara specifičnim potrebama i ima specifičnu funkciju, koji onda cilj mora ispuniti i kakve funkcije mogu imati umjetničke metodologije u izvedbenim umjetnostima danas?

"Razvoj softwarea"

Anotherone piše:

Software se može reproducirati i transformirati jer je digitalan i koraci transformacije mogu se sljediti retrospektivno. To omogućava onima koji ga razvijaju da rade promjene i dodaju programu elemente koje drugi također mogu ocjenjivati i mijenjati. Osim promjena koje su dogovorene, software ostaje isti i operira neovisno o proizvođaču. Ljudi koji ga razvijaju i koji rade na istom programu ne moraju se sastajati kako bi "radili zajedno", rezultati njihovog rada mogu biti objektivno procijenjeni, preuzeti i iskorisćeni za bilo koju svrhu bez da ih ta upotreba promijeni.

"horizontalni i asimetrični putovi razvoja"

Everyone piše:

"Horizontalan" kao suprotnost "vertikalnom": hijerarhični princip "vrha okrenutog prema dole".

Asimetričan, ili bilo koja točka izvora koje se može i mora povezati s bilo čim drugim. To se jako razlikuje od stabla ili korijena koji povezuju točke i stvaraju poredak.

"... koji onda svatko može implementirati u svoj način rada. Open Source strategije dozvoljavaju da se radne prakse dijele,..."

Anotherone piše:

Nestojimo umnogostručni veze i načine kojima utjeđemo jedni na druge, što je zaštićeno na dogovoru da je rad proizvod mnogih izmjenjivih utjecaja, i stoga se ne može procjenjivati u kategoriji originalnosti. Ono što autor djela posjeduje jest odgovornost za određenu konstrukciju/kombinaciju alata (metoda, tehnika, itd.) i elemenata (akcija, slika, zvukova, itd.). To je specifična realizacija sa specifičnim ciljem. Sve što se koristi da se napravi djelo stoga se također može dijeliti.

Everybody's be je otvoren svima da rade bilo što. Svi imaju pristanak svemu i mogu uređivati i brisati sve što se tamo nalazi, ali to je također i mogućnost da svi proglašavaju i uloženi trud svojim, kolektivnim naporom koji se može ispletati na različite načine u različitim kontekstima. Sudjelujući u everybody's znači sudjelovati u praksi koja je diskurzivna, eksperimentalna i otvorenaog kraja.

Alice Chauchat, Mette Ingvaldsen, Królfur Jónrak, Peter Šablich za Everybody's

Everybody's everybodys

The Open Source Group¹ was conceived during a meeting in December 2005 following the interest to implement Open Source as an artistic strategy in the performing arts. One of the basic motivations with the "open source methodology" was to develop new ways of sharing knowledge and producing specific discourses on the performing arts in order to redefine the conditions of work in general and the parameters of exchange, to produce heterogeneous works, to escape the restricted accessibility of work, and to deviate traditional conceptions of authorship. In a second step, following some text-changes and meetings at the PAF Summer University in August 2006, we ran open group based on interest faced more problems and questions than we had initially started out with.

Acknowledging the gap between performance and software development, and therefore the possibility of a direct transposition from open source strategies onto performance practices, we decided to rename the project "Everybody's". By setting up an internet platform for texts and discussion on <http://everybodys.be> our interest then drew on an exchange of our works on a methodological level and on the creation of a database for production models. One line of discussion was to develop a Workshop Kit, encompassing tools and interview-games, which would facilitate discussion on our work. This Kit is meant to be developed by the "integral feedback"² of usage in order to enhance its possibilities. We devised some games, amongst others the metaphor game, which is presented below. The Workshop Kit is presented on everybodys.be for anyone to use and develop further.

Why Open Source?

The development model of Open Source software seemed to us an alternative to conventional collaborative models in performing arts, which requires collaborators to be in constant communication and to negotiate each step of the artistic process. Using open source as a model for exchange allows us to share each other's ways or "codes" of working, without necessarily producing the same work, or even knowing each other personally. This is an alternative modality to the more typical means of exchange – i.e. spatiotemporal and social connectors. Instead, everybody develops horizontal and asymmetrical paths for exchange. Moreover, the Open Source model provides a research tool for learning about each other's work methodologies, which everyone can then implement in their own work. Open Source strategies allow the work practice itself to be shared, and not merely the product; this provides an alternative to the authority of the artist's signature and the economic abuse of the romantic genius-artist image. Furthermore, by cracking our personal "codes" of working, we learn how to fine-tune our own processes, creating and sharing more productively and possibilities for work in the global performing arts community.

Examples from the Workshop Kit:

The metaphor game

History and objectives:

This game derives from the metaphorical origin of the Open Source project. That means to "translate" Open Source into the Performing Arts, as a tool to understand our own domain through another. Metaphors facilitate the rethinking of our artistic process as well as the discourse we are used to when thinking about our work.

Description:

An online chat-interview where one or more people are interviewing one person about his/her artistic processes using metaphors. The aim for both sides is to understand the working method or to "crack the code" of the other's artistic process.

Root dictionary game:

From a text written by person a, person b updates specific words or phrases for person c to define, explain or comment on. See underscores above.

Excerpt from August 22, 2006, Skype
Anyone: what is the most important object in your suitcase?
Anotherone: I'm not sure, maybe the map, or rather a collection of maps
One: are they geographical maps? geological? historical?
Anotherone: all of those; also user's manuals and private maps
She: also anatomical ones?
Anotherone: I'm starting a bit with those
You: what do the maps do?
Anotherone: they help me figure out where I am, and decide on directions, then make another one which is more complex than just one map
Everyone: do you live on the map or in the real world?
Anotherone: I don't understand
She: maybe "in" the map?
Everyone: is the map a smaller version of something bigger?
Anotherone: the map is always a perspective on the "real world"
Everyone: so you create your maps?
Anotherone: I make yet another map, using the ones I have already
Anyone: do you ever make new maps from scratch?
Anotherone: no because the idea of what a map is I can make only from seeing other maps
One: what scale are you using? more 1/10000 or 1/2 or maybe 1/1?
Anotherone: rather 1/1

"Open Source as an artistic strategy"

Everyone wrote:

Wikipedia: Open Source describes practices in production and development that promote access to the end product's sources. Some consider it as a philosophy, and others consider it as a pragmatic methodology.

Open source serves first of all as a metaphor, the function of which is to review artistic strategy as such from another perspective. Finding access to the sources is an ambiguous proposition when applied to the artistic process. Software has a completely other ontology than the body of performance which produces complication in the sense that it would not be possible to reproduce a code without any effort. Nevertheless, several Open Source parameters can be applied directly or randomly and result in several questions:

- Can artistic methodology be "software" to be developed and shared? What would be the practical or ideological benefits?
- How independent is the product from the "software" it has been produced by?
- How can a "source" be reconstructed by means of analysis of the product?
- How to make the method(s) "source(s)" available to the audience, exposing the relations between source-production/post-production.
- If software answers specific needs and has a function then what needs need to be met and what functions might artistic methodology have in performing arts today?

"Software development"

Anotherone wrote:

Because software is digital, it can be reproduced and transformed, and the steps of this transformation can be followed in retrospect. This enables developers to make changes and add elements to the program that can in turn be evaluated and re-worked by others. Apart from the changes that are decided upon, the software remains exactly the same and operates independently from its maker. Developers working on the same program don't need to meet to be able to "work together"; the results of their work can be objectively estimated, taken over and used for any purpose without the use changing it.

"Horizontal and asymmetrical paths for exchange"

Everyone wrote:

"Horizontal" as opposed to "vertical": a hierarchical "top-down" principle.

Asymmetrical, or: any point of a rhizome can be connected to anything other, and must be. This is very different from the tree or root, which plots a point, fixes an order.

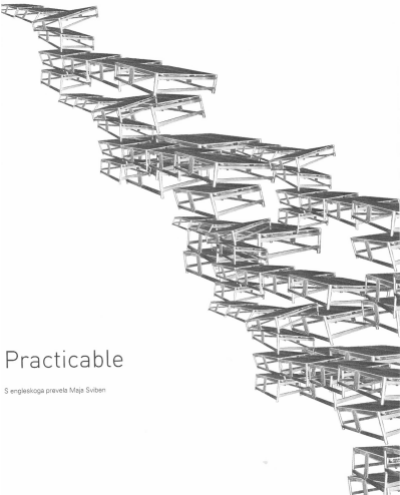
"...which everyone can then implement in their own work.
Open Source strategies allow the work practice itself to be shared..."

Anotherone wrote:

We strive for a multiplication of relations and of ways to affect each other, based on an understanding that work is the product of many varied influences, and thus cannot be evaluated in terms of originality. What the author of a work owns is the responsibility for a particular construction/combination of tools (methods, techniques, etc.) and items (actions, images, sounds, etc.). This is a specific realization with a specific aim. Everything that can be used to make a work can thus also be shared.

Everybody's be is open to anyone to do whatever. Everybody has access to everything and can edit and delete all that is there, but it is also an opportunity for everybody to claim the site and the engagement as their own, as a collective effort that can pay off in different ways in different contexts. Engaging at everybody's means to engage in a discursive open-ended experimental practice.

Alice Chauchat, Mette Ingvæten, Kristó Jurak, Petra Sabisch for Everybody's



Practicable

S engleskoga prevela Maja Sviben

Praticible je horizontalna radna struktura koju su postavili i u kojoj sudjeluju Alice Chauchat, Frederica de Cans, Frederica Gies, Isabelle Schod i Collie Seitz. Ona dovodi u odnos istraživanja, stvaranja, prijenosa i produkcijske strukturu. Ta struktura je osnova za stvaranje mnogih izvedbi koje potičuše jedan ili više sudionika u projektu, a izvedbe su, na neki način, uklopljene u istraživanje praksi tijela u pristupu reprezentaciji.

Praksama tijela zovemo fizičke aktivnosti zasnovane na koncepciji tijela koje se kreće, one aktivnosti koje definiraju set vježbi čiji cilj je konkretna realizacija ove koncepcije. Njihov fokus je, dakle, više radi na funkcioniranju tijela nego na njegovom prikazu ili unaprijed zamišljenoj reprezentaciji inar. pojedinog stila.

Phreatajući određenu privrženost reprezentacijama tijela i konvencijama reprezentacije u mnogim pjesnim predstavama tijekom prozaičkih godina, korieno je i produktivno direktno ispitivati prakse tijela, utoliko što one često imaju specifičnu koncepciju tijela i rada na njemu koje ga tjera da se u tu koncepciju ukloni.

Radna struktura Praticible dopušta svakom projektu da prolaže iz realnog vremena istraživanja u kojem nema unaprijed određeneog cilja. To omogućuje da se pojave prijedlozi koji se razlikuju od našeg uobičajenog načina rada na izvedbi: razvoja fizičkog prisupa kako bismo stjevalili pred-konceptualne ideje. Obrtanje tog procesa utjebe na način konstrukcije izvedbe, i pojedinačno, na njen oblik.

Ovo su neka od pitanja koja cirkuliraju i čine osnovu rada stvorenog unutar ovog okvira:

Kako određene prakse tijela nameću određenu formu reprezentacije i kako određuje formu i metodu koreografskog pisma?

U kojoj mjeri praksa tijela prenosi socijalno i političko izmišljanje?

Kako metode, okvir i moduli organiziranja u stvaralačkom radu mogu postati sukubni s praksama tijela i koji oblik reprezentacije nameću?

Konkretno, Praticible se događa u periodima zajedničkog istraživanja fizičkih postupaka koji mogu postati plodno dio za raznovisno stvaralaštvo. Period stvaranja dio je istraživačkog perioda. Svaki pojedinačni projekt podrazumijeva sudjelovanje svih sudionika u radu, istraživanju i obrađivanju prakse iz koje proizlazi djelo.

Dakle, prijenos i kruženje praksa, znanja i pitanja daje temelje našim izvedbenim projektima. Prakse koje razmatramo počinju na neujednačenom modelu prijenosa znanja.

Štoviše, tijekom svakog stvaralačkog procesa, također se može posvetiti vrijeme istraživanju novih mogućnosti za buduće radove.

Motivacija za zapičinjanjem takvog projekta dolazi iz zajedničke želje da radimo vrijeme u kojem bismo istraživali tijelo i praksu tijela. Dijeljenje praksa s grupom ljudi umjesto samostalnog rada pruža potporu i stimulaciju, kao što i umnogostrukuje mogućnosti i pristupe radu.

Projekt također izražava želju za suradnjom tijekom dugog perioda (najmanje tri godine).

Za nas je imalo smisla strukturirati i učiniti vidljivim nešto što se već ionako organizira samo po sebi, a to je vrijeme provedeno u zajedničkom radu bez nužnog postojanja specifičnog cilja. Također smo htjeli stvoriti veze između našeg rada, kreativnih procesa i strategija financiranja. Praticible nam nudi osjećaj solidarnosti i zajednice, a istovremeno dopušta umjetničku slobodu.

Zapravo, zajednički rad često istovremeno može funkcionirati kao:

- vrijeme učenja (kad osoba predstavlja tehniku koju druge osobe ne znaju)
- vrijeme istraživanja (isjedeći interese i pokušaje, u cilju produbljivanja znanja)
- praktična aplikacija koreografskih/ dramaturških preapitivnje (kako tekav rad izgleda?)
- treniranje tehnike za djelo u kojem specifične aktivnosti zahtijevaju određeno umjeđe

Kakvu god motivaciju i funkciju rad može imati za jednu osobu u određenom smernu, ostale osobe uče i profitiraju iz činjenice da se djelo s drugima, da je razvijan zajednički i da se o njemu diskutira.

Kako bismo tekav rad učinili mogućim i vidljivim, postavili smo dva jednostavna pravila:

svako vrijeme rada, bez obzira je li financirano kroz jedan određeni izvedbeni projekt ili Praticible generalno, uključuje pet sudionika. To znači da trebimo novac za pet sudionika i kad radimo na solu. Novac tako činjalna i radi, poptomađujući Praticible i sve njegove aspekte/strane općenito. Svakoj izvedbi ili radu koji prolađa iz Praticiblea predhod prvi dio u trajanju od dvadeset minuta. Taj prvi dio može bit ulomak iz drugog rada, kreću rad ili rad u nastajanju, sve dijelovi Praticiblea. Zadržavamo za sebe mogućnost izbora tog dijela koji je sredstvo za prikazivanje Praticiblea kao koherentna kolaborativne strukture, kako bismo pitanja koja kruže od naših govorenima i ponudili mnogostrukost perspektiva.

Praticable

Praticable is a horizontal work structure set up by and including Alice Chauchat, Frédéric de Carlo, Frédéric Gies, Isabelle Schod and Odile Seitz, which brings into relation research, creation, transmission and production structure. This structure is the basis for the creation of many performances that are signed by one or more participants in the project. These performances are grounded, in one way or another, in the exploration of body practices to approach representation.

We call body practices those physical activities based on a conception of the moving body and that define a set of exercises whose aim is to concretely realize this conception. Their focus is thus to work more on the functioning of the body than on its image or preconceived representation (e.g. a particular style).

If one could observe in the past years a particular attachment to body representations and conventions of representation in many a dance performance, it is useful and productive to directly question body practices, inasmuch as they often infer a specific conception of the body and work on it to make it fit that conception.

The working structure of Praticable allows each project to ensue from a real time of exploration, in which no aim is pre-defined. This is a chance to come up with proposals that differ from our usual way of making performances: developing a physical approach in order to embody a pre-conceptualized idea. Reversing this process effects the way of constructing the performance, and thus, its shape.

Some questions that circulate and are the base of the works created in this frame are:

How does a particular body practice infer a particular form of representation and how does it determine a form and a method of choreographic writing?

How far does a body practice convey a social and political thinking?

How can methods, frame and modes of organization in the creation work find coherence with the body practice, and which form of representation do they infer?

Concretely, Praticable happens through periods of common research of/for physical practices which might become the foundation for various creations. The creation periods are part of the research periods. Each specific project implies the involvement of all participants in the practice, the research and the elaboration of the practice from which the piece will ensue.

Thus, the transmission and circulation of our practices, knowledge and questions grounds our performance projects. The practices considered rest upon a non-hierarchical model for the transmission of knowledge.

Moreover, during each creation, time can also be devoted to the exploration of new possibilities for works to come.

The motivation to found such a project came from a common desire to share time in order to investigate the body and our body practices. Sharing the practice within a group of people rather than on one's own provides support and stimulation as well as a multiplication of possibilities and approaches towards the work.

The project also expresses the desire for collaboration over a longer period of time (at least 3 years).

It made sense for us to give structure and visibility to something that had already been happening anyway in a self-organized way, spending time practicing together without necessarily having a specific goal in mind in the first place. We also wanted the project to create relationships between our practices, creation processes and financing strategies.

Praticable offers us a sense of solidarity and community, but still allowing for artistic independence.

As a matter of fact, shared practice can often function simultaneously as

- a moment of learning (when one leads a session on a technique others don't know)
- a moment of research (following up some interests and attempts, for the sake of knowing more)
- the practical application of choreography/ dramatical questionings (what does such a practice look like?)
- the technical training for a piece, in which a specific activity is engaged that requires skills.

Whatever the motivation or function the practice can have for one person at a precise moment, the others benefit and learn from the practice and the fact that it is shared, discussed and developed together.

In order to make such a practice possible and viable, we set up 2 simple rules:

All practice periods, whether financed around one precise performance project or for Praticable in general, include all 5 participants. This means that we look for money for 5 persons even when we make a solo. Money thus circulates between people and functions, supporting Praticable in general and thus all various aspects/sides of it. Each performance of a piece ensue from Praticable is preceded by a first part up to 20 minutes long. This first part can be either an excerpt from another piece, a short piece or a work in progress, in all cases a part of Praticable. We reserve the choice for this part, as a mean to highlight Praticable as a coherent collaborative structure, to keep the circulating questions open and to offer a multiplicity of perspectives.



Jesu li izvedbeni studiji imperijalistički?

Jon McKenzie

5 engleskoga prevela Vlasta Valentić

su i izvedbeni studiji imperijalističke discipline? To me prianja već neko vrijeme mući, osobito svjetlu suradničkom projektu u koji sam se upustio a Heike Roms sa Sveučilišta Yalea u završetku i Wan-ling Weejem s Državnog sveučilišta u Singapuru, a običuje se u antropologiji ostinog Performance: Global Genealogies of Research (Preispitivanje izvedbe: globalne genealogije znanstvenistraživačkog rada) koju ćemo uskoro objaviti u zajedničkom uredništvu, stupa autore iz 18 zemalja te nudi pregled i promišljanje znanstvenistraživačkog rada u izvedbenim studijama na lokalnoj razini. Projekt se također održava na radionicama i seminarima na temu znanstvenog istraživanja izvedbe na Predkonferenciji o izvedbenim studijama u organizaciji association of Theater in Higher Education (druge kazališnih djelatnika u visokom školstvu) u sv. Yorku 2002., suradtu Performance Studies International (Internacionalne izvedbenih studija) u ingapuru 2004. i konferenciji American Society for Theatre Research (Američka teatrološka društva). Antologija će stoga funkcionirati kao pregled različitih zatečenih stanja u struci potekao s različitih prioriteta na kojima se diljem svijeta razvija ili proširila obuhvatni znanstvenistraživački rad a području kulturne izvedbe.

Na radionicama i u razgovoru sa znanstvenicima iz Južne i Sjeverne Amerike, Europe, Azije, Afrike, iškog istoka, Australije i Novog Zelanda, Heike Roms, Wan-ling Wee i ja zorno smo se osvjedočili pravednosti i bristosti istraživanja različitih genealogija znanstvenistraživačkog rada s područja izvedbe te različitih načina određivanja i proučavanje izvedbe. Na trodnevnoj radionici s više od 25 učionika u Singapuru spoznali smo da mnogi teoretičari silno žele "isprovojedati svoje priče", venjeti lokalne povijesti događaja i ljudi, a isto i metodološka onuda te institucionalne izazove, koji su rođeni znanstvenistraživački rad na području izvedbe i sveudilj ga oblikuju. Nadaje, mnogi sudionici natjahu kako je sada pravi čas za takav prihvat jer je korpus radove dobio kritičnu masu koju možemo opisati i analizirati. Postoji i veliko zanimanje za rad kolega na drugim prostorima.

I tadu se zastupljenim autorima, katkad oči u oči, ali uglavnom internetki, donajemo kako njihove pripovijesti i povijesti ne nude samo različite poglede na teoriju i praksu izvedbe na razni predmeta i područja: one otkrivaju i obrascе zapreka i rješenja koji nipošto nisu opći, ali su zajednički pojedinim prioritetima, bilo da s drugima, po svoj prilici, nadi sugleđa, bilo u istraživačkim i u budućnosti. Primjerice, Marin Blašević i Lada Čala Feldman analiziraju problem znavodnja znanstvenistraživačkog rada u okvirima postkomunističke Hrvatske, Diana Taylor piše u transnacionalnoj mreži ustanova koje tvore Hemispheric Institute of Performance and Politics (Hemisferni institut za izvedbu i politiku), a Khalid Amine istražuje kako se istraživanja izvedbe u arhitektoničnom Maroku kolebaju između arabocentričnog i eurocentričnog težišta. Ostani studijski su specifični za pojedine lokacije, ali pitanja kojima se bave nalaze na podudarnosti na drugim prostorima. Jedan je ključni cilj projekta ostale da slične bilance jednostavno objavimo u nadi da ćemo zroniknuti u različite načine na koje znanstveni istraživači diljem svijeta pristupaju kulturnoj izvedbi, no priom se nadamo i da će takvo razumijevanje razvuknuti djelovoma rješenja problema koj se znanstvenim istraživačima u 21. stoljeću nameću.

Na Heike Roms, Wan-ling Wee i ja već smo pri prvim koncipima shvatili da nam prihvat uključuje i problematične opasnosti. Tobnja, kao što je Wee od samog početka isticao, postoji opasnost da će naša antropologija preslikati ono što neki doživljavaju kao imperijalizam izvedbenih studija. Sam sam u razgovoru s teoretičarima na različitim kontinentima bio različite tumačenja tog imperijalizma od različitih ljudi. Neke sam osvrte dobio u privatnu razgovoru, druge su mi u širim, javnim okvirima iznijeli ljudi koje nisam poznao. U daljnjem tekstu ovimta parafraziram ne navodim izvore. Primijedeni "imperij izvedbenih studija" predočavam si kao strukturu unutar strukture koja se dalje grana s najokultiranijeg prioriteta:

Izvedbeni studiji Sveučilišta New York – katkad se konkretno postovjećuju s "pristupom širokog spektra" Richards Schechnera. Kao nositelj doktoraata Odsjeka za izvedbene studije Sveučilišta New York, znam da nastavljačički zbor nema imperijalistička težnja – naprotiv. Također znam da se program Sveučilišta New York ne može svesti na Schechnera (na čijim se zasadima razvijao i moj rad jer su ondje predavali i dan danas predaju mnog važni teoretičari. No također sam svjestan da je rad diplomaca i nastavnoga kadra Sveučilišta New York, a osobito Schechnerov, veoma utjecajan i u Sjedinjenim Državama i diljem svijeta. Opetovano sam slušao priču da je Sveučilište New York na ovom polju u prevelikoj prevlasti – nakon čoga često slijede pohvale za sjajan i novatorski znanstvenistraživački rad koji se ondje realizira. Često sam silno slušao kako različiti pojedinci napadaju Schechnerov rad da bi neposredno nakon toga rekli kako izvedbu nikad ne bi ni otkrili da nije bilo neke. Schechner je područje zapravo tako široko i seno da se katkad teško ostati dijmu kako je na neki način na sve prvi došao. Nadaje, zauzeo je antropološko gledište, kao i neki drugi nastavnici na Sveučilištu New York, pa je program od samog početka globalan, a sprege široko određenog polja predmeta i sveobuhvatnoga geografskog obzira pridonieta je da neki u potki primijete kolonizatorske težnje. Dok su kritički pristupi unutar antropologije donekle uspjeli pružiti protutežu rjeđavome neiskorijenom etnocentrizmu, zateđa je teža nego što bismo se mogli ponediti jer su lokalna i locirana znanja koja ostale prolaze upravo to – locirana – što znači da su redovito ograničena i mogu podlež stvaranju vlastitih lokalnih centrima. Takav potencijal nipošto ne odlikuje samo

Bill) note. The following is taken from a preprint of the "Smuka podlež oči" published in *Journal of American Society for Theatre Research* in Toronto in Canada. Printed in October in *Journal of Theatre Research*, *The Drama Review*, *svakid br. 53, broj 4* (T 182, *ima 2006*

I 84) note. The following is from a presentation at the "Signs of the Profession" roundtable held at the 2006 meeting of the American Society for Theatre Research, Toronto, Canada. It was first published in *TDR: The Drama Review*, Volume 50, Number 4 (T 182, Winter 2006/

Izvedbeni studiji u SAD-u. Kao što izvedbene studije Sveučilišta New York ne možemo svesti na Richarda Schreznera, američke izvedbene studije ne možemo svesti na Sveučilište New York. U posljednjih je 15 godina osobito Sveučilište Northwestern izjedrilo niz važnih i utjecajnih znanstvenika, a u Sjedinjenim se Državama profilirao i niz drugih programa izvedbenih studija. Treba istaknuti da neke od novih programa izvedbenih studija nalazimo na prestižnim ustanovama poput Brown, Stanford, Sveučilišta države Kalifornije u Berkeleyu, Sveučilišta države Sjeverne Karoline u Chapel Hillu i Sveučilišta države Teksasa u Austinu. Iako sama kakovda znanstvenih istraživanja na području izvedbenih studija u SAD-u te puka količina publikacija i promocija jesu hvalevrijedni, pridonose osjećaju da SAD u izvedbenim studijama ima prevlast. Politička i društvena strana te prevlasti mogje bi iznenadi neke teoretičare u SAD-u, gdje su pitanja identiteta, moći i otpora odavno u središtu pozornosti. No upravo je u tome srž kritike: američka su pitanja identiteta, moći i otpora pritom kulturno specifična. Primjerice, jedan mi je britanski teoretičar rekao da se američki istraživači identiteta doima veoma čudnim u Velikoj Britaniji. U sličnom je smislu nakon predavanja koje sam održao u Sloveniji neki teoretičar izjavio da je u svijetu bitle povijesti njegove domovine moge težbe na polistiranju umjetnosti veoma opasno. Uprkos, među temeljnim polarizirama koje američki teoretičari promiču kao kulturno obzime ili društveno napredna ima i takvih koja teoretičari na drugim prostorima doživljavaju kao kulturno priatana i društveno niezadna.

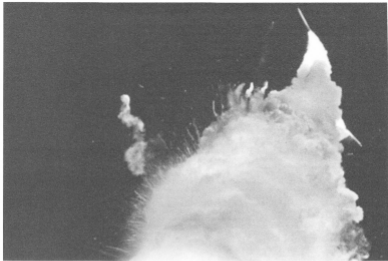
Američki/britanski izvedbeni studiji. Drugo pripajvanje takozvanih imperijalističkih odijajja izvedbenim studijama usredotočuje se na združanu američku i britansku prevlast na tom području. Posljednjih su godina sveučilišni programi izvedbenih studija u Velikoj Britaniji doživeli pravi bum kao i u SAD-u, te ih danas nude Aberystwyth, Bristol, Darlington, Leeds, Middlesex, Northampton, Roehampton i londonski Queen Mary College. Uz baik institutu Centre for Performance Research i Centar za izvedbena istraživanja i njegovu časopisu Performance Research. Ne treba posebno napominjati kako je Velika Britanija dala zamašan korpus važnoga i utjecajnoga znanstvenoistraživačkog rada. Britanski teoretičari vlastita istraživanja i pedagoški pristup često izriču dovode u opreku s američkima te osobito ističu kako je kod njih težbe na praksi. Međutim, mnogim teoretičarima izvan SAD-a i Velike Britanije takve razlike padaju u zasjenak pred, bar tako polimarnom, prevlašću tih zemalja, pred svojevrsnom američko-britanskom "osovinom". Ti glavna nakladnika za znanstveni rad s područja kulturne izvedbe imaju sjedišta u dvije zemlje – Routledge, University of Michigan Press, sad i Palgrave Macmillan – a Routledge i Palgrave poznati su po međunarodnim mrežama distribucije. Knjige im se prodaju diljem svijeta, iako su im pritržnito plaćmanu na umu američki i britanski čitatelji. Nadaje, samo su tri od dosadašnjih 12 konferencija asocijacije Performance Studies internacional održane izvan Velike Britanije i SAD-a (dvije u Velikoj Britaniji, sedam u SAD-u, a slijedi i osma godine 2007.) Ostale tri zemlja-domaćini bile su Njemačka, Novi Zeland i Singapur. Novi Zeland i Singapur bivše su britanske kolonije poput SAD-a pa je, s druge strane gledano, jedna jedina konferencija PSI-a održana izvan angloameričkoga kruga te je shvatljivo kako netko taj krug može doživjeti i doživljavati kao dominantan u izvedbenim studijama. Taj me argument vodi do posljednjeg, ali i najkrajnjeg predjela "imperija izvedbenih studija".

Anglofoni izvedbeni studiji. Engleski je lingua franca izvedbenih studija, od konferencija preko publikacije do komunikacija elektroničkom putem. Anglofonim američkim i britanskim programima izvedbenih studija valja domeruti programe i znanstveno istraživanje u Australiji, na Novom Zelandu, u Singapuru, Južnoafričkoj Republici i Kanadi engleskoga govornog područja. Naravno, izvedbeni se studiji u tom pogledu povode za općinijim obrascem. Engleski je "svjetski jezik" na većini područja znanja i u predjelu međunarodne trgovine, financija i prometa. No s obzorom na kritičku funkciju velikog dijela znanstvenih istraživanja na području kulturne izvedbe, moramo voditi računa o globalnoj premoći engleskoga jer konjane vube iz britanikoga i američkog imperijalizma. Na nekoliko konferencija PSI-a postavilo se pitanje prijevoda: konferencije u Mainz i u Aberystwythu općenite su viješajno prevedene, dok je jedna plenarna sjednica u Singapuru bila polovična mađ engleskoga nasuprot drugim jezicima, osobito jezicima jugoistočne Azije. Međutim, moram istaknuti da su u Mainz i Aberystwythu prevodili samo jednu plenarnu sjednicu. Ostale su bile na engleskom. U Singapuru se cijela rasprava o jeziku vodila na engleskome – nije žudo. Dotični slučajevi s jedne strane pokazuju da engleski ljudima kojima nije prvi jezik osigurava mogućnost komunikacije s izvornim govornicima (npr. Brazilu u razgovoru s Australcima, ali i da govornicima kojima nije prvi jezik omogućava međusobnu komunikaciju (npr. Maleziju u razgovoru sa Slovencom i Marokancom). S druge pak strane, kao što je bilo govora na konferenciji u Singapuru, prevlast engleskoga prolina i izobličava sam pojam "izvedbe", a ostale i same predmete koje postupavamo "kao" izvedbu. Namjede se nekoliko pitanja: kako se ta "izvedba" prevodi? Kada i zašto [engleski riječi performance] ostaje neprevedena? Kakva suglasja "izvedba" i načini prijevodi otvaraju a drugim terminima i primjenama? Nadaje, prevlađivanje engleskog jezika utječe i na to kako će nađji znanstvenoistraživački rad čitati drugi – a u mnogim slučajevima i uopće to pitanje. Na putovanjima sam mađ priliku čuti teoretičari koji prvotno (ili usodni na pidu i ne objavljuju na engleskome pa izražavaju određen osječaj izolacije, odsjebanosti od "matice" rasprava u izvedbenim studijama.

Što kažu sam strukturu unutar strukture izveo iz raznih opisa imperijalizma izvedbenih studija, ako čvrsto vjerujem da nema tog teoretičara izvedbenih studija koji bi ga je aktivno prigrio bilo kakav imperijalizam – baš naprotiv: vjerujem da su izvedbeni studiji u najširem smislu gorljivo protivimperijalistički – ipak sam svjestan imperijalističkog učinka koj pogodna znanstvena istraživača izvedbe, kao i ona koji se izvedbom bave u praksi.

Kao što sam naznačio, jačoni imperijalizam anglofonih izvedbenih studija vezan je uz povijest britanskoga i američkoga imperijalizma. Sjena te imperijalističke povijesti prevukla se nad cijelom strukturom koju sam upravo opisao, a unatrag nekoliko godina dobila je mračniji ton. U djelu *Perform or else* (izveđi ili anđal posljedice) (englesko izdanje 2001., hrvatsko izdanje 2006.) vidim da je izvedba (u širem smislu, tako da uključuje organizacijsku, tehnološku i kulturnu paradigmu, kao i povijesnu formaciju) "mnogome preamarička": na konferenciji u Mainz u početkom 2001. predvidio sam da će ova desetljeća uroditi nizom kritika "američkosti" izvedbenih studija, no događaji koje je pokrenuo 11. rujna – točnije, objava "globalnoga rata protiv terorizma" i izvještaj na Irak koji su zatim uslijedili – ubrzo su kritičku reakciju na koju je ta američkost naišla. Po pitanju prethodno naznačene strukture unutar strukture, naprimo je kako u okviru toga "globalnog rata protiv terorizma" predsjednik George W. Bush rat koji u Iraku vode SAD, Velika Britanija i u manjoj mjeri Australija i druge koalicijske države dovodi u vezu s napadom na New York. Znam da su neki američki teoretičari i izostavili na vlastitoj koži očajne posljedice tog rata, a lato su valjda iskusi i pojedini britanski i austrijski znanstvenici. Na konferenciji *Performance Studies International* u Singapuru na jednoj sino dnevnoj sjednici raspravljali o sukobnij američkog imperijalizma i američkih izvedbenih studija. I uobi te sjednice neki su se američki teoretičari, među njima i ja, u osvitima više-nerije pozali pepelom na račun američke vojne agresije.

Iako se Heike Roms, Wen-ling Wee i ja doslošnim opasnostima nastojimo oprijeti tako što u antologiji okupljamo različite genealogije znanstvenih istraživanja izvedbe, možda im ipak pridonosimo. Takve su opasnosti neizbježne. U vlastitu sam ruku na Butleričnu tragu tvrdio kako performativnost redovito podvodi uplitanje u anarhizane moći koje nastojimo rasplesti. U okvirima proizvodnje znanja: određivanje područja istraživanja, osmišljavanje ili primjena znanstvenoistraživačkih metoda, formuliranje pojmovi pa i sama kritička praksa redom podrazumijevaju poopćavanje koja polažu prava, uspostavljaju veze, raspodjeljuju razlike i tako mogu dodatno začiniti hegemoniju na koju upozoravam. No objasnjavao sam i kako dotična poopćavanja izazivaju mutacije i poremećaje, otvaraju mogućnosti za postupnu preobrazbu. U Phalapsivnu izvedbe zaigrali smo na dvostruki rizik: izdajemo se opasnosti potvrde određenih formacija moći u rudi da bismo možda pridonijeli njihovoj izmještanju.



Izvedi *ili nemoj!*

Mala izvedba oko McKenzievog Izvedi ili snosi posljedice!

ines Prica

Knjiga Jona Mckenzie svojim rezanjem preko teorije, povijesti i mehaničko-metodičnog svijeta psihologije gotovo zastrežujuće nadilazi sigurnost komentiranja unutar pojedinih disciplinarnih kompetencija. S druge strane, upravo neuhinjnom ravnodušnošću prema akademskim podjelama i percipiranim znanjima ohrabruje da se njihov sadržaj misli na najrazličitije načine, uključujući i one pogrešne. Jedno je, naime, od njezinih temeljnih analitičkih načela tzv. izvrsnost – provedba propisanih zadatka, što ona uspijeva ili ne uspijeva (isto: 2006: 136). Kako nas ovaj autor, umom od autoritativnosti i ornamentalnosti i intelektualnog snobizma, ipak uspijeva uvjeriti u tu različnu nebitnost ishoda koje bi podstizujivala i "neuspješno" razumijevanja njegova djela, pa onda i rastezanje od rasipane u individualnim ograničenjima čitanja, ovladenim i neovladanim interpretacijama i sličnim problemima koji opsjedaju lokalnu recepciju teorije? Svi je zapravo jednostavan: paradigmatički potencijal osnovnog koncepta izvedbe je golem i ne trpi fetički status slabijih pojmova, pogotovo subjekte pred kojim suvremena antropološka teorija inače niče pada, svojsna da nema dovoljno snage da pretpostavi i "zaprimi" sve njegove individualne razlike i uvjetovanosti.

Tako otkrivenost izvedbenog stabiljenja, kako je McKenzie sam naziva, "visokoumne teorije" ne ostaje iz refleksije oko pravih i nepravih ishoda čitanja teorije. Riječ je o pragmi koja ih radije odmah sve anticipira u svome finalu, stanju ili, bolje rečeno, fazi "haploide", ujedno poglavju koje predstavlja najokvačeniji i najviše navigacijski dio knjige. Ako smo ovdje, referirajući se na orbitelni karakter autorovo temeljne metafore (zakona), u stanju dostića se riješiti svoje zemaljske prijače i izbježnosti kulturnim razlikama, to je i stoga što je haploida kao završni događaj dijelom postavljena u budućnost, pa tako nema presedana niti anticipira vrijednosti koje poznajemo: ona je "tok" ukupnost događaja koje proizvodi, pađ opće paradigme u pojedinačne izvedbe svijeta.

Na taj način McKenzieova argumentacija postaje onoliko općeljudskom koliko tebi ili joj uspijeva izvesti "izvršujućih" konzelencija djelotvornosti kao nekog mješovitog oblika povijesnog apsoluta. Kada, prije završnog rasipavanja, mimo zaključi da "s gledišta naše opće teorije postaje tri metamodela izvedbe: obradit prijelaza, petlje povratne snage i zakata" (isto: 179f), onda se haploida jasno ukazuje kao oblik argumentacijske nužnosti, odustajanja od prethodno izrađenih sustava ljudskog djelovanja. Ako teroristička "izvedba" 11. 9. 2001. i u čemu korespondira s njegovim, katkad i navno ambiciozno zaključcima o stanju "svega postojećeg", onda to nije u njegovoj sileski hladnokrvnoj dokumentaristički Challengerove eksplozije, nego upravo u pomali da prethodnost lamenički povijesti možda nije dovoljna da bi zacrtala metaforičku matricu općeljudske uvjetovanosti i sudbine.

Prije haploide koju tako imamo razloga shvaćati i kao naknadno dopisan okvir metodološkoga rastezanja), poopćavanje – realistično ali ne i preterano zabrinuto – računa na povijesna črjenice poput neupitne američke dominacije, tehnološkog izvrtka i diseminacije kulturnog opada u "male" dijelove svijeta. Za nešto što je htjelo biti univerzalno postavljeno načelo, paradigmi koja udružuje kulturu, organizacijsku i tehnološku izvedbenost nosi neobičan bijeg kulturne autentičnosti, neke "magalokvalit" i "megapovijesnost" koja je prije haploidenih mogućnosti razlikih malih izvedbi. Kao "izvedbi ili snosi posljedice" paradigme se ne neodgovjiv način oblikovala iz hladnoratovske amoralne sjevernoameričkog društva i akademije, pa nas se ova "ontopovijesna formacija moći i znanja" tiče svoju tek zahvaljujući svome premetanju i promicanju u globalnu da-formaciju. Pri tome je nekome napodjele ontoloških i povijesnih elemenata od kojih je združena, pa zaključima svijeta po kojemu se rasula. Neke će doposti više "onto", a neke više povijesna sudbina, neki su više subjekti, drugi objekti njezinih rekercakija. Zastepale tehnologije i oblici upravljanja morala su, u ime lansiranja zakone paradigme, bili pospremljeni u treće dijelove svijeta da ondje – u dopostivo anarhoničnim izvedbama, rade svoj haploideni posto. Jer zakona nas se ipak tiče u punoj ambivalenciji svoje ontopovijesne snage: "na morala", kaže autor, "biti zakoni tehnolog da biste se našli na ulazu nuklearne bojeve glave" (isto: 246).

Na taj način, nazire se temeljni rascjep metamodelske strukture koja je moćni koncept performativa htjelo postaviti u središnje teorijsko-povijesne totalizacije. Kriktus McKenzievih modela otkriva se upravo u nužnosti haploide koje ih naknadno postavlja u nekoj vrsti dijektonskog, pa i kvazi-evolucijskog zapleta. Tako se u entropijskoj završnici, mjestu gdje više nije moguće utvrditi vjeru izvedbe i posljedica, konačno ukazuje mjesto, prethodno porećenog ili marginaliziranog subjekta: McKenzieova glavom i bzdrom, koj pod prislikom kontingentnih učinaka de-paradigmatizacije mora izravno računati na povratno djelovanje neprotokivih svjetskih kvaliteta, isih onih vmemarokopratornih enklava koje su u likazu poopćavanja službe tek kao odlagalište zastarijelih tehnološko-socijalnih "paradigmi".

"Dezintegraciju se oblici, strukture i sistemi, normative sile mutiraju, sve se neobično i jednostavno ponavlja na drugi način – i sve to nosi potpis male izvedbe." (isto: 290) "Ulogma visokoumne teorije iznenada skrivne sliove i zakone slike u podzemlju. Čitati se citiraju nerovo i pogrešno" (isto: 258).

Na sada, kada zadržavaju možda neugledno, ali sveopći mjesto planetarnog haploida, njihovo je performativni karakter slebo utvrditi s jednog, pogotovo napuštenege mjesta protagoniste teorijske izvedbe.

Stoga ni nakon spektakularnog završnog dijela, ukaza nepredvidivog vetrometa događaja kojima su nekada davno postavljene s lansirnim položaja američke dominacije svijetom, nitko u ovakvom argumentacijskom okviru nije predviđen zauzeti neko rezervirano mjesto, bilo povlaštenoga ili subalternoga, subjekta i ovo, djelomično i posve osvajavajuće, ukada pitanje političke korektnosti autorovih zamisli. Njegov postupak mega-poopćavanja ne predviđa zasjedanje lokalnih skupština, ne rasne giljemi ekran žovčevština gdje će se vaš normidski subjekt na trenutak prepoznati i mahnući roditeljima koji negdje sjede kao epski jamač vašega rasno-spolno-klasno-etničkog identiteta.

Koliko god da se lako prepoznali u "posthipijevskoj" atmosferi hipidbe, ostaje pitanje koliko smo, uslijed nazačanog uvjeta "odstranjenja subjekta", ovlašteni meta-metafore izvedbe navlačiti na kalupe domaćih interpretacija.

S druge strane, to je kreativno kopiranje upravo predviđeno kao oblik otpora na najopipijivijoj retni hipidbe, razni "diskurzni performativa i utjelovljene izvedbe". "Ne znaš" kaže McKendle, "da male izvedbe potpuno izmiču kontroli nego da imaju drukčije navođenje: njima dejinski upravljaju obrasci rekuzivne mutacije" (isto: 290).

Pa hajmo se onda odvratiti na mogućnost neke lokalne mutacije, neke makar i beznačajne izvedbe za koju mislimo da možda nije već ukalkulirana u završnu hipidbu?

Knjiga izvede li snosi posljedice, podsjeća nas, vjerojatno i ne računajući na taj lokalni efekat, na jednu napulteru vezu između izvedbe i posljedica. Barem od šezdesetih godina prošlog stoljeća kada se ustanovljava paradigmatika veza društvene metafore i društvene izvedbe – teoriziranja, pa onda i planiranja i organiziranja potrazumijeva, naime, izvođenje društvenih konsekvenci i javni oblik odgovornosti.

Što je pitanje onog "izvede li snosi posljedice" koje je u ovoj knjizi postavljeno zdravo za gotovo, prije svakoga propitivanja granica totalitarnih i tehnoloških zahtjeva etikasnosti ljudskog djelovanja – kada gles "izvede li snosi", odnosno "izvede li snosi posljedice". Oko ove rpolike, kao rpolike između "izazova čimbenosti i učinkovitosti", individualne odgovornosti i odgovornosti sustavu, upravljanja i samoupravljanja, ili ako se može reći – željene i nevoljke odgovornosti, plete se cjelokupna argumentacija ove knjige sve do njezine završnog odlaska u dim. Ako je dakle ključno pitanje postavljeno oko toga "i – li" koje se odnosi na snolenje posljedica, vrijedi li uopće to poopćavanje za tip društava u kojem se ne znose posljedice za vlastite izvedbe, ili se, nešto ranije, ranije bira snolenje posljedica za vlastite neizvedbe?

Može li ta njezina faza McKenzlevog poopćavanja u kojoj se svijet drži u zagradama, i prije nego što anticipira entropiju izbiti ironiju kao svoju najubojitiju koroziju? Može li se doista nositi se "sinkronijom anakronizama" i starijima, ne sporadično nego permanentno liminalne skepe koje su možda nepovratno izgubile hvat na svoja povratna petlja?

Je li, drugim riječima, moguće "nerekuzivno" se vratiti, uhvatiti neostvarenu petlju na predi-otkopzivanje sibirite naše paradigme koje bi, zajedno s Challengerom koji ipak nastaje ne direktan izazov aovjetake reketrne tehnologije, aporjebio hipidbu kao lažnu mogućnost, polje urušitih nepredvidivosti i anakronizama kao metodoloških elaktica zakrivno linsernih zpleta?

To su dakle obrzi koje ova uzbudljiva knjiga postavlja pred zahtjeve tvrdoglove drugosti. Što, dakle, ako je pravi izazov izvedbenosti u njezinoj neizvedbenosti ili jednostavno neizvedbi, što ako hipidba nastupi prije, ili neovisno ili navodulno prema trenutku "službene" destrukcije otpopzvjehanih struktura?

Probajmo predložiti jedan minijaturni primjer: kada početkom osamdesatih godina, na vrhuncu konsekvencija izvedbene paradigme u američkom društvu, komentira uzroka "hipidba" jugoslavenskog modele samoupravnog socijalizma, jedan analitičar kaže:

"Ako promatramo razvoj jugoslavenskog planiranja, onda bi se moglo reći da je ono prešlo puni krug od "tehnokratizakog" pa do "socijalnog", ali načelide imajudi negativne aspekte svakog pojedinog sistema, a ne koristeći dovoljno pozitivne aspekte. Mi mislimo kao da je zaista dovoljno da se ljudi dogovore pa će onda zaista taj dogovor biti i realiziran (Sekulic, 1982: 970) ?!"

Koliko je, drugim riječima, stvarni domet malih alijuro "naperformativnih" performativa usadenih kao prikriveno sjeme u sjerni vidljivo djelanje, recentne svjetske povijesti? Možda nedovoljan da bi bitno utjecao na ionako kaotičnu budućnost, ali i možda posve uveseljavajuće "antihipidben" kada ga postavimo na plan usporedivosti tehnokulturno-organizacijskih neuspjeha.

Primjer velike izvedbe:

28. siječnja 1966. "Challengeru je sedamdeset i tri sekunde nakon poljetanja na foridškom nebu eksplozivno izvanjaki spremnik za gorivo. Mislja je završila kilometar i pol visokim bjeskom i dugim sunovratnim padom u more donijevši smrt nastavnici u svemiru i preostaloj šestorki članova posade, kao i gubitak svemirskoga broda čiji se krivudavi dimni trag rasprilo kroz gornje slojeve atmosfere" (isto: 189).

Bila je to katastrofa visokih performanci. Izazov izvedbene djelotvornosti bilo je trošenje gumenih prstenova za zatvaranje spremnika plus nepredvidivo jaka studen u Floridi – udruživanje svih triju metakodika djelotvornosti, učinkovitosti i čimbenosti u izvedbeni prišak.

Primjer male izvedbe:

1982. godina. "Svojedobna strategijska odluka da automobilska industrija postane jedan od nosilaca razvoja dovela je do oslonca na Crvenu zastavu kao najvećeg proizvođača automobila u Jugoslaviji u kooperaciji s Fiatom. Međutim, niti u jednoj točki avog razvoja Crvena Zastava nije bila u stanju da proizvodi bez snažne državne zaštite. Carinska zaštita iznosila je i do 100%, više od vrijednosti uvozenog automobila. Automobilizacija Jugoslavije probušila je zavist u ostalim republikama i odmah je počelo osniviranje različitih kooperacija, tako da danas svaka republika ima barani jednog proizvođača ili sastavljača automobila. Tako imamo visoku zaštitu automobilske industrije, njenu fragmentaciju na relativno malom tržištu, što i daje smanjuje produktivnost i oneposlojbeve proizvodnju za izvoz" (Šekulić, nav. djelo: 973).

Ovdje je pak riječ je o katastrofi malih performanci: izazovu čimbenosti u uvjajima dogovornog tržišta: udruživanju strategijskih odluka, zaštićenog izvoza i zavisti republika u "izvedbeni prišak".

Pa zaključimo onde u duhu male izvedbe: knjiga Jona McKenzia ima sjajne potencijale da redosno ishlapi na domaćem izvedbištu javnih dekurzivnih redova, a ne da na nj padne kao netaigradi kamen carinski zaštićenog uvoza teorije.

Navedena literatura

McKenzie, Jon. 2006. *Izvedi ili anai posljedice*. Zagreb: biblioteka Akcija, knjiga 4.
Šekulić, Đulko. 1992. "Iskustva sistema samouspravnog planiranja." *Naše teme. Časopis za društvene znanje*, god. XXXI, br. 6 str. 963-973.



Perform *or not!*

Perfuming McKenzie's Perform or else

Ines Prica

Translated from the Croatian by Tomislav Brlek

riding as it does across theory, history and the mechanical-metaphorical world of technology, McKenzie's book all but rules out the possibility of commentary within any single disciplinary competence. On the other hand, its indifference to academic divisions and partitions of knowledge cannot but encourage one to think about it in various ways, including all the wrong ones. For sheer performativity is one of its basic analytical principles – the assigned tasks are to be performed, whether successfully or not. Though tired of self-referential ornament and intellectual snobbery, and in agreement with the author about the risky irrelevance of the outcome, which would include the "failed" understanding of his work, and therefore exclude any discussion of the shortcomings of individual readings, legitimate and illegitimate interpretations and all the attendant problems in the exception of theory in general, and *chez nous* in particular? The point is really simple: the paradigmatic potential of the basic concept (performance) is so huge that it does not suffer from being fetishised like some weaker terms, especially that of the subject, before which contemporary anthropological theory regularly prostrates itself, aware that it lacks the power to suppose and "assume" all its individual differences and determinations.

Thus the performative weakening of, as McKenzie calls it, "high/late theory" does not stem from any affection about the regular and irregular outcomes of reading theory. This is the pragmatism that anticipates them all in its finale: the state, or rather the stage, of "performance", as the chapter that constitutes the most far-out and navigational part of the book has it. Are we, in keeping with the orbital character of the author's basic metaphor (rocket, really able to jettison our semester luggage in the form of cultural differences)? If so, this is because performance as the final event is partly set in the future, and thus neither has a precedent nor can be said to anticipate any of our values: it is "simply" the totality of events produced by the fall of the general paradigm into the individual performances of the world.

In this way McKenzie's argument becomes generally human in the proportion to its ability to draw out "non-human" consequences of efficiency as a mixed form of the historical absolute. When, before the final evaporation, he calmly concludes that "from the perspective of our general theory, there are thus three metamodels of performance: rises of passage, feedback loops, and missiles" (McKenzie 2001: 134), it becomes clear that performance is a necessary form of argumentation, giving up as it does all developed systems of human agency. If the terrorist "performance" of 9-11 can be seen as congruent with his, sometimes naively ambitious, conclusions about the state of things in general, the link is provided not by his cold-blooded documenting of the Challenger disaster, but by the idea that the preceding (American) history is perhaps less than adequate an outline of the metaphorical matrix of general human determination and fate.

Before the advent of performance (which we can also understand as a subsequently added frame to provide methodological release, generalisation – realistic, but not unduly worried – counts on such historical facts as the unquestionable American domination, technological progress, and dissemination of cultural waste into the "small" parts of the world. For a concept aspiring to the status of a universal principle, of a paradigm subsuming cultural, organisational, and technological performativity, it is strangely marked by cultural authenticity, by certain "mega-locality" and "mega-historicity", which of necessity precedes the perfuming possibilities of various small performances. Since the perform or else paradigm has been formed in the cold war atmosphere specific to the society and academy in the United States, this "onto-historical formation of power and knowledge" bears upon all of us precisely in proportion to its transformation into a global de-formation. As for the logic of distribution of ontological and historical elements that comprise it throughout the world, this remains unclear. Some will get more of the "onto", and some more of the historical, lot: some being the subjects and others the objects of its repercussions. For the sake of the launching of the rocket paradigm, obsolete technologies and forms of management had to be relegated to the third parts of the world, to perform their perfuming work within the suitably anachronistic frameworks. For the rocket concerns us in the full ambivalence of its onto-historical feedback: "you don't have to be a rocket scientist", says the author, "to be targeted by a nuclear warhead" (ibid. 166).

This indicates a fundamental gap in the meta-modal structure that would like to posit the powerful concept of performativity as the centre of the theoretical-historical totalisation. The fragility of McKenzie's models becomes apparent precisely through the necessity of performance, which arranges them after the fact into a diachronic, even pseudo-evolutionary plot. In the final entropy, when it is no longer possible to determine the relationship that obtains between the performance and the consequences, the – up to that point denied or marginalised – subject appears: it is none other than McKenzie himself, who, under the pressure of contingent effects of de-paradigmatisation has to count on the feedback of innumerable world localities, those very spatial-temporal enclaves that in the luxury of generalisation served merely as dumping-ground for obsolete technologico-social paradigms.

"Forms, structures, and systems disintegrate, normative forces mutate, everything repeats itself otherwise in a strange and singular manner—these are among the signature traits of a minor performance." (ibid. 226) "Passages of high theory suddenly find themselves violated by crude and dirty images from the underworld. Cites are recited and misquoted." (ibid. 197).

But now, when they occur by the perhaps lowly, but ubiquitous location of the planetary performing site, their performative character can hardly be determined from any one place, and most certainly not from the abandoned position of the protagonist of theatrical performance.

Within this argumentative framework, no one is to assume any determined subject position, subaltern or otherwise, not even after the spectacular closing part, the epiphany of the unpredictable firework of events the rockets of which had long been positioned on the launching pads of American world domination. This cancels in advance the issue of the political correctness of the author's conception. His operation of mega-generalisation does not rely upon the meetings of any local assemblies, nor does it envision the huge screen of humanity from which your nomadic subject will be able to wave at your parents sitting somewhere as an epic guarantee of your racial/gender/class/ethnic identity.

It is easy to recognise oneself in this post-hippie atmosphere of performance. Still, the question of the extent to which – within the context of the “elimination of the subject” – it is legitimate to pour the meta-metaphor of performance into the moulds of local interpretations remains.

On the other hand, this creative quandary is precisely the form of resistance at the most palpable level of performance, the level of “discursive performatives and embodied performance”. “It’s not”, says McKenzie, “that minor performances are totally out of control; rather, they’re guided in another way: they’re remote-controlled by patterns of recursive mutation.” (ibid. 225)

Well, let us look at some possible local mutations of a (perhaps irrelevant) performance that has perhaps not already been factored into the final performance.

In all probability unintentionally, *Perform or else* reminds us of an abandoned relation between performance and consequences. At least since the sixties – when the paradigmatic relationship between the social metaphor and social performance has been established – all theorising, planning, and organising assumes social consequences and public responsibility.

This is the perform and accept the consequences model, which this book takes for granted, but which precedes every questioning of the limits of the totalitarian and technological imperatives of efficiency that human agency faces – when it becomes the perform or else model. Before it finally evaporates, the whole argumentative strategy of the book is predicated upon this difference – the difference between “the challenges of efficacy and efficiency”, between individual responsibility and the accountability to the system, between management and self-management, between assumed and imposed answerability. If the main issue revolves around this and/or with respect to the consequences of performance, is it applicable, and if so how, to the type of society in which there are no consequences of performance, or in which, somewhat earlier, one chooses to bear the consequences of non-performance?

Can this gentle stage of McKenzie’s generalisation, in which the world is bracketed, withstand irony as the most lethal corrosion? Can it really rise to the challenge of the “synchrony of anachronisms” and the situations of permanent, as opposed to occasional, liminal scepticism? The fact that Challenger was, after all, launched in direct response to Soviet rocket technology, makes performance the field with all the unpredictability and anachronisms already factored into linear plots.

These are the horizons this exciting book sets before the demands of an obstinate otherness. What if the true challenge of performativity lies in its non-performativity, or simply non-performance? What if performance comes before, or regardless of, or in indifference to, the challenge of official de-stabilification of onto-historical staturum? Is it possible to return non-recursively? Is it possible to come into a never before achieved anchorage of our paradigm? In other words, can the performance as a false possibility be forestalled?

Here is a small-scale example: writing on the causes of performance of the Yugoslav model of self-managerial socialism in the early 1980s, when the consequences of the performance paradigm were at their most severe in American society, an author who is justly forgotten today has this to say:

“As regards the development of Yugoslav planning, it might be said that it has come full circle from the ‘technocratic’ to the ‘social’ model, but more often than not in such a way as to assume all the negative aspects of the respective system without the sufficient benefit of their positive aspects. We believe that it is enough for the people to come to an agreement for this agreement to be come into being?” (Sekulic 1982: 97)

What is the true range of small, but all the more “non-performative” performances kept in the shadow of the active world history? They probably cannot have any effect on the future, but is the future not chaotic anyway? Perhaps when offset by the techno-cultural-organisational failures on the grand scale this kind of anti-performance is just enough to raise a smile.

An example of large-scale performance:

January 28, 1986: "Seventythree seconds after lift-off, Challenger's external fuel tank exploded in the Florida sky. With a mile-high flash and a long plunging fall to the sea, the mission ended with the deaths of the Teacher-in-Space and her six crewmates, with the loss of spaceship Challenger, with its twisting smoldering disintegrating across the upper atmosphere. In an instant replayed around the world, Challenger became a high performance disaster..." (McKenzie 2001: 141)

The challenge to performative efficiency was the erosion of the rubber O-rings used for sealing the joint on the fuel tank plus the unusually hard freeze that night in central Florida – the joint performative pressure of all three meta-models, **effectiveness, efficiency and efficacy**.

An example of small-scale performance:

1982: The strategic decision that the automobile industry would become one of the mainstays of development has resulted in Crvena Zastava, Yugoslavia's biggest automobile industry, entering into co-operation with Fiat. However, Crvena Zastava was never able to produce without heavy state support. The protective tariff was up to 100%, exceeding the value of the imported automobile. The increase in the availability of automobiles in Yugoslavia coincided with the resentment of the other Federal Republics, and various co-operations came about as a result, so that today each of the Republics has at least one plant for assembling automobiles for foreign industries. The combination of the high protection of the automobile industry and its astonishing fragmentation for such a small market resulted in a decline in productivity and made export all but impossible.

Here, on the contrary, we have a catastrophe of small performances: the challenge of agency operating within the context of a regulated market: the joint performative pressure of strategic decisions, protective tariffs, and the resentment of the other Federal Republics.

To conclude with a small-scale performance: Jon McKenzie's book has a great potential for performance in the local performance of public discursive work, but not as a decomposable bloc of imported theory.

References

- McKenzie, Jon. 2001. *Perform or Die – from discipline to performance*. London and New York: Routledge
- Šekulić, Đukić 1982. "Iskustvo sistema samoupravnog planiranja." *Ništa rena. Časopis za društvene pitanja* god. XXXI, br. 6 str. 983-973

The Walls that Howled: On the Limits of Discursivity in Skewed Visions' Site-Specific Performance *Days and Nights*^a

Branislav Jakovljević

What should I call this? A report? A diary entry? A letter? A confession? A stroke? A stroke: where did that come from? Is it my fear? Or a massive hemorrhaging, not exactly in my brain, but in my mind? An internal bleeding in that part of myself that has been projected outwards, and had adopted the contours of rooms in which I lived, places I frequented, and through which I passed so many times that I eventually stopped paying attention to them altogether. They became a vague presence of walls at a certain distance from my left and right shoulder. I put my body in charge of these solid neighbors. This edifice seemed to expand endlessly, so I didn't even notice when it ended.

I had been a very long time since I left that maze of corridors and rooms. Decades. At first, I hunted the office building. Sometimes, on my visits to the northeast part of the city the road would take me to Marshall Street, but I always tried to avoid it.



I would make elaborate plans of evasion so that it would appear that the road spontaneously took me away from the brewery.¹ Whom was I trying to deceive, I now wonder? Over time, the pull of the past, as I called it, receded, and the plans of evasion grew less elaborate until I stopped planning altogether. Instead of taking alternate routes, the sight of the brewery spired would suddenly warn me that I was approaching, and at the last moment I would make a sharp turn. Eventually, I stopped doing even that. I would drive by, glance at my former workplace², and move on.

Then, that night, I saw the lights in the windows of the office building. I acknowledged and drove by. Acknowledged? Stared through, drove by. As I approached the end of the block I realized what I just saw. I made a right turn on 13th Avenue, then another right on Main Street, then right on Broadway, and finally right again on Marshall. There were cars parked in front of the office building, and across the street, in front of the brewery. I parked and walked back. I climbed the steps and pushed the big wooden door. It opened.



Before I walked into the building for the first time, I paused in front of the massive entrance door. To the left was the plaque with the inscription: "Grain Belt Office, C. R. Struck, 1893, 1910."³



There were lights and sounds in the offices to the left. The twins, I used to call them, I peeked in the office to the left there was a row of empty chairs, and a film projected on the bare white wall; some in the other of-

fic. I sat and watched. The film projected on the wall showed another wall on which the plaster was slowly crumbling, until a hole opened. I could see someone's hands and tools poking at the wall from the other side. The hole grew bigger, and at one moment I thought that someone was opening

- From the National Register of Historic Places: Minneapolis Brewing Company, Minneapolis, MN. "Architecturally, the Minneapolis Brewing Company buildings conform to an eclectic taste that prevailed during the Victorian era, although all are linked through the use of materials and location. While the 1910 Warehouse and 1905 Strating House are utilitarian in design and appearance, the 1893-03 Brew House and 1892 Office directly reflect the Richardsonian Romanesque architectural style."



"Brew House, 1891-92, Commanding the 'L' shaped brew house fronts on Marshall Street and 13th Avenue NE and stands between five and six stories high. Constructed on a tall limestone foundation, the load-bearing walls are made of cream-colored Minnesota brick. The Marshall Street facade is four-thirds of a block long and divided into five, unequal-wide, primary divisions, each several bays wide."

"The Minneapolis Brewing Company Brew House is a major work of the nation's most reputable brewery architects, Frederick W. Wolf and William L. Leffle. Wolf was educated in Germany as an architect and engineer before establishing a business in Chicago in 1867. . . Louis Leffle was a German-born architect who also established an architectural practice in Chicago, specializing in industrial buildings. His economic is noted in both the design of the buildings and in the incorporation of innovative technological advancements for the benefit of brewing industry."

- From the National Register of Historic Places: Minneapolis Brewing Company, Minneapolis, MN.



"Office, 1893, 1910, commanding. In 1893 the company built a two-story, rectangular office directly across Marshall Street from the 1904 malt elevator. It has a limestone foundation, cream brick walls, and elements of Richardsonian Romanesque design. The three bay facade is dominated by a projecting one story portico with a semicircular stone arch supported by two polished granite columns with enriched capitals. Adorning each corner of the stone substructure are two sets of carved leaf stems decorated by circular and floral motifs. The recessed entrance is flanked by two 1/2 double long arch windows and corner pilasters, while the second story has three pairs of the same windows. An oval "OFFICE" sign in relief is centered below the window, which has a wide band of patterned brick and successive courses terminating in an acute stile. . . In 1910 the office length was doubled with a 1 1/2 -story, 98'-long addition, which used identical materials, and incorporated a hipped, leaded glass roof for nearly the entire length of the building."

The interior of the office building was renovated in 1960-1961. In these renovations, the office building received its current look characterized by the juxtaposition of the fun of the opulently exuberant and bland office interior from the 1890s.

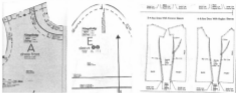
- From the National Register of Historic Places: Minneapolis Brewing Company, Minneapolis, MN.

"The architect of the original Office building, Carl F. Struck, was born and educated in Norway. After immigrating to New York in 1885, he worked in several architectural firms in Chicago before moving to Minneapolis in 1891. Struck worked here for twenty years, designing many public and commercial buildings. . . Although the brewery Office is not as grand in scale as some of

Strudl's other commissions, to an associative manner of construction and detailing distinguish the building from his avant designs."

the hole in the wall in front of me, and not on the film. Then I waited for something to happen, but that was it: slow pecking at the wall. I went to the other office: this was the film with two action figure dolls manipulated simply, the way children play with their toys, in a doll's house. The story was familiar. A prince marries a poor miller's daughter on the condition that she spins straw into gold. At the peak of her desperation, a little man comes out of nowhere and promises to do the job. In return he asks for her firstborn. When the payday time comes, he agrees to annul the bargain if the miller's daughter guesses his name. The off screen voice shrieked: "... Caspar, Melchior, Balthazar, and said all the names she knew, one after another, but to every one the little man said, 'That is not my name.'"

I heard loud music from above. High-pitched voices. Ceremonial-angelic. Like in the TV ad for British Airways, I went back towards the front desk, turned left on the stairs, climbed up, and then turned right in the dark hallway. The music was closer. It came from the big office to the left. I stopped in. No one there. I entered the office that had one entire wall covered with wooden bookcases. There was a small group of people standing and crouching in the left corner and along the wall.



At the opposite end of the room there was a big table covered with sewing patterns. Three girls were standing behind it. Each held a pair of huge and shiny tailor's scissors. Seamstresses. I stepped to the right from the door and leaned against the wall. No one paid attention to me. The middle girl held high above her head a pair of scissors that were bigger and somehow somehow than those on the left and right. She hit the table with the scissors, then raised them above her head, then made them strike, cut and throw in the air a big piece of flimsy paper. The other two pairs of scissors followed. They were like a small flock of birds pecking on the sewing patterns, picking them up, and letting them fall down. The scissors were now legs, now beaks, now wings. They shone and danced and yawned. They played with the patterns. In an instant it occurred to me: that is how the scissors read the sewing patterns. By dancing, pecking, piercing, biting, cutting. By flying through the tissue so delicate that it seemed like a ripple in the air. Yes, that's how they read it, I thought. And I remembered my amazement at my mother's seeming understanding of the interwoven lines in the patterns pulled out from old Burdas. To me, this labyrinth of tangled lines, curves, arrows, dots, triangles and circles appeared like a text written in an esoteric language, a bundle of hieroglyphs, a map unlike any other, in which the topographic features are not laid out, but instead stacked up. Only now I understood that only scissors knew how to read this hermetic writing, dancing was their reading. The music blessed. It seemed to me that I finally saw what I oftentimes imagined.

Who imagined what? I am not trying trick you. As I write this, my intention is not to pull you into a guessing game about author's identity. Of course, I am not writing a letter or a diary entry. I am trying to write about a performance piece, to approach it in a way that would relinquish the advantages that writing enjoys over performance, such as the privileged obscurity of those involved in the process of reading and writing. "The reader is himself always fundamentally anonymous," writes Maurice Blanchot: "he is any reader, none in particular, unique but transparent."⁴ But this anonymity does not come from the reader's consciousness, but from her losing of the self in the work. It comes only in response to the initial loss that takes place in writing: "If to write is to surrender to the interminable, the writer who consents to sustain writing's essence loses the power to say 'I.' And so he loses the power to make others say 'I.'" (27). How does witnessing a performance differ from this communication that takes place within the group of not-I's? It would be too naive to assert that performance has the power to transform the community of fundamentally anonymous not-I's into a "We." What loses anonymity in performance is the present itself. Once stripped of the protective shield of namelessness, the present of the work affects both the future and the past. This notion became ever more important in my thinking about the work of Skewed Visions.

As I got acquainted with their work, I found it increasingly inappropriate to put myself in the position of someone who is witnessing the performance/professionally, writing about it with the advantage of the hindsight, and therefore necessarily assessing it. In other words, as someone who adopts the comfortable position of a "Critical" Skewed Vision is the Minneapolis-based collective of directors, actors and artists committed to site-specific performance. Over the years, they have staged

4. Vladimir Moroz/
Estragon: Verneil/
Vladimir: Aberson/
Estragon: Mission/
Vladimir: Sever-est/
Estragon: Curatel/
Vladimir: Ornel/
Estragon: over: Kaitly, Ornel/
Samuel Beckett. *Waiting for Godot*. Grove Press, 1964, p. 48.

their pieces in warehouses, science labs, private homes, sidewalks. The resistance to criticism that I felt in thinking about their performances' comes precisely from the defining aspect of their work: the site. The institution of the critic is proper to traditional theater as much as are the stage props, proscenium, wings, back stage – all of that facing rows of seats in the house. Skewed Visions engage in a systematic, deliberate, and thoughtful upsetting of this theatrical setting: from the spatial conditions of performance, to the distribution of roles (seated audience, moving performers), to the number of performers and audience members. Most of their performances are limited to an audience that can be as small as one, and rarely bigger than a dozen. They are rarely asked to sit down in comfortable chairs as they do in theater. Even when it happens, the sitting is often arranged in unusual circumstances: for example, in the corner of a narrow vault, or in the back seat of a moving car while driving and performing and taking place on the front seats. Any attempt of writing conventional criticism of Skewed Visions' site-specific performances necessarily implies a violent act of imposing on it – and onto one's own perception and memory – the spatial relations utterly foreign to this kind of theater.

Their most recent site-specific performance, *Days and Nights*, was staged in the abandoned office building of the Grain Belt Brewery, located in the northeast part of Minneapolis. Like most of their other works, it consists of several distinct segments: *A Quiet Ambition*, created and performed by Charles Campbell and Chem Macht uses the ground floor of the building and an assortment of texts, *The Hidden Room*, created by Gáigín Káim uses texts by Bruno Sztetz and the upper floor of the building, and finally, the fairy tale *Mumpelstutzchen* provides the main storyline for one of two video works by Sean Kerley/Pegg entitled *Time for Bad*, which are projected in the office close to the entrance to the building. Site, for Skewed Visions, is neither purely spatial, nor purely discursive; neither purely visual nor purely conceptual. For them, a site is a complex structure that consists of walls, words, bodies, lights, objects, sounds, movements, memories, expectations, discoveries. But more than anything else, site is an intersection of temporalities. It brings together the multiple ways in which places, objects, words, and ideas can be experienced. Sometimes these are actual experiences, past and present, brought into play through performance, but oftentimes it is an invocation of the pure experiential potential of the site. A site always involves a multitude of different voices. Its heterogeneity is a permanent reminder of the downfall of the theological stage. In that sense, to write criticism of Skewed Visions' site-specific performance brings about the danger of forcing this multitude of voices into the homogeneous mold of the proscenium theater.

Skewed Visions' challenge to the discursivity of theatrical performance invites a response that is not trying to reinstate that same discursivity. It asks for different voices, different perspectives, and even different kinds of notation. Can I write a piece of music in response to this performance? Or choreograph a dance? Or write a mathematical formula? Or tailor a suit? Or diagram a play in a game of basketball? Writing seems as good a start as any other. I am not sure if I will be able to convey the voice of an aging secretary, a former employee of the Grain Belt Brewery⁶. In this article, fictional plausibility is just as unimportant as the rules of theater and performance criticism (discussion of acting, costumes, stage design, etc.). By giving up on the task of passing a judgment on the performance, I also give up on the requirement of doing justice to it. In the excessiveness and irresponsibility of my response, I risk losing much of my perceptions and memories of the act(s) I witnessed. It is through that loss that I hope to summon the initial call I received from the work.

...She tries to remember: Shortbribs, Sheepshanks, Localig, Her mistake is that she tries to recall all of the names she had ever heard, all the names she knows. But, then again, how does one remember what one knows not? The glorious dance of scissors reminded me of my frequent ployshem about the life of these offices after the end of the workday. What would happen, I wondered, if we tried to do something else, something different in our workplace? What would happen if we danced on desks instead of typing on them, if we organized hair races, if we played hide and seek in the basement and held screaming contests in the vaults? I even remembered when the daydreams began: the day I brought you to the office and watched you play with the ruler and pastel scales. An unexpected thought zipped through my mind! Look how she turns the very things with which we

weigh and measure into something that is weightless and immeasurable! Into play, it was not the question of monotony and boredom, as the office managers assumed. They thought they had a wholesome and healthy cure for pains/back, stiff necks, and clenched fingers: the Glencoe Recreation-Alleys.

I once daydreamed how the world of the office building might look at night when the autopsies, hierarchy, and fear were no longer there. Now it

⁶ See my article "The Space Specific Theatre: Skewed Visions: The City In(s)it" in *TOF* 49, 3 (F 197), Fall 2005, pp. 26-30/32.

⁶ Grain Belt Beer was the beer selling brand of the Minneapolis Brewing Company, which was founded in 1890 and changed its name after its most famous product in 1967. Prior to the founding of Minneapolis Brewing Company, which eventually came to dominate the brewers market in the state and rivaled with the top 25 breweries nationally, the beer brewing industry in the new state of Minnesota was driven by the influx of immigrants from northern Europe, particularly from Germany, and by the abundance of barley crop from the heavily broken prairie land. In mid nineteenth century there were 12 breweries in the state, all but one owned by German immigrants. One of the most influential was John Orin, born Alaxander, who founded his brewery in 1860 on Mineral Street in the settlement of St. Anthony, which later became part of the city of Minneapolis. Day after day he would truck the legs of heavily brewed beer in the horse-drawn wagons to the Mississippi, where he would store and cool the beer in the cave on Hickory Island. In 1890, John Orin Brewing Company merged with three other local breweries, the Germania Brewing Association, the P. D. Henningsen Brewing Company, and the Hennrich Brewing Association. John W. Orin became the president of Minneapolis Brewing & Maltng Company, and Orin brewery became the company principal plant. Two years later the original log and stone building was sold in order to make room for a new, modern facility. The new brewery, which took up three city blocks, was completed in 1892, and soon thereafter it started shipping out kegs and bottles of "Grain Belt" beer. Its imposing and eclectic facade, which included four architectural divisions, was said to symbolize the four breweries that merged into one.

The 1967 renaming of the company marked the peak of its growth. A swift decline began soon thereafter, and in 1975 the business was sold to Irvin W. Jacobs, who in all appearances was not on a rescue mission. He sold the Grain Belt brand name to G. Heimen Brewing Company of La Crosse, WI. "The last batch of beer at the Grain Belt brewery was brewed on Thurston, 20 December 1975," writes the brewery historian Michael R. Worester. The epilogue of the site was infamous. Irvin sold at auction everything that could be moved out from the brewery and the office building. Some forty workers were informed that they will lose their jobs in March 1976 because of the closure clause in their contracts that nobody cared to read, and no one attempted to change during the times of prosperity (Michael R. Worester, *Being Long Time A-Brewing*, unpublished manuscript, p. 153).



In 1969, the city of Minneapolis purchased the brewery complex from Jacobs, who was trying to obtain permission to demolish the building. The brewery was taken over by RSP Architects in 2000, and subsequently reactivated. At the time of *Days and Nights*'s staging, the city was trying to sell the office building.



seemed as if the afterlife secrets of the office building finally decided to reveal themselves to me. All I knew were the days of this place. Now, finally, I could see its nights.

As in their previous works, in *Days and Nights Skewed Visions* are rigorously following two basic principles: 1) theater, and 2) fragmentation. Theater: site-specific performance does not necessarily have to be environmental, in the sense of physical interaction between spectators and performers. *Skewed Visions'* performances are not aesthetic objects that create distance between themselves and their beholders; nor are they theme park like "experiences" in which the experienced customer becomes the center of action. While abolishing proscenium stage in favor of spatially polymorphous site, they preserve strictly theatrical division of space – even when "proscenium" is reduced to a few inches of space between performer and actor. It is precisely this simultaneity of physical proximity and representational distance that creates the unique tension of *Skewed Visions'* sites. This division of space that is not fixed, as in conventional theater, but instead flows together with the performance, dovetails with the second principle.

Fragmentation: each member of the collective creates independently their own segment of performance. There is no evidence of significant attempts to reconcile their different sensibilities, interests, and creative procedures. In *The Hidden Room Gülgün Kayim* continues her exploration of memory and historical trauma; Charles Campbell's and Charmi Macht's *A Quiet Ambition* is a work about longing; in his dipych video installation *Time for Bed Sean Kelley-Pegg* juxtaposes the contemporaneity of the locale and intangibility of the fairy tale. The intersections are few but very precise. Charles Campbell performs both in *Kayim's* and in *Kelly-Pegg's* segments; in the former he plays Bruno Grimm's mythical figure of the father, and in the latter he narrates brother Grimm's fairy tale Rumpelstiltschen, motifs of which are also present in both *Kayim's* and in his own piece. *Days and Nights* was performed over a five week period in the spring of 2006. Here is the schedule reproduced from the program:

Schedule:	7:00 PM	8:00 PM	8:30 PM
Week 1: April 14-16	<i>The Hidden Room</i>	<i>Time for Bed</i>	<i>A Quiet Ambition</i>
Week 2: April 20-23	<i>A Quiet Ambition</i>	<i>Time for Bed</i>	<i>The Hidden Room</i>
Week 3: April 27-30	<i>The Hidden Room</i>	<i>Time for Bed</i>	<i>A Quiet Ambition</i>
Week 4: May 5-7	<i>A Quiet Ambition</i>	<i>Time for Bed</i>	<i>The Hidden Room</i>
Week 5: May 12-14	<i>The Hidden Room</i>	<i>Time for Bed</i>	<i>A Quiet Ambition</i>

The schedule indicates that the video installation is a hinge around which the two other pieces zig-zag. Because of their strict thematic and stylistic difference, the three segments/individual performances do not attempt to explain one another, to tie together, to piggyback on one another. Nor do they stand in each other's way. Instead, they serve as a background to one another. There is no clear beginning or clear end to any of the three pieces. While rigorously kept apart, this layering of performances creates an unusual sense of depth. This depth is not related to the chronological or narrative complexity. Instead, it can be best described as a temporal environment. The juxtaposition of the performance pieces within the single site creates a new sense of the past which is different from historical or narrative temporality.

What is this all for? It is as if they are trying to put their finger on the pulse of something long gone, something that is not there anymore, something extraordinary that took place here. Something terrible, even. Is it something that happened to those who once inhabited this building? However hard I try I can't discern in these three stories what exactly it is that is so disturbing. It must be somewhere behind the stories, or in between them; hiding in the wings or behind the scenes. Only in this theater there are no wings and no back stage. Maybe it is not in the show, but in me. Perhaps it is something that happened to me? Is it something so common that I could not remember it? Caspar? Meichor? What is the name? What is in the name? Is it something I did, but made it seem ordinary in order to be able to live with it? Bathazar? Shoribis?



This intangible environment is in perfect synchronicity with the site. The temporal chart – the schedule of performances – is, as it were, superimposed onto the spatial floor plan of the building.

The front entrance, on the far left of the floor plan, leads to the small

lobby which opens, on the left, to two symmetrical offices, and to the right on two additional rooms. Behind the front desk and to the left there is a staircase leading to the second floor, and on the right there is another small office. Then follow the most distinguishing architectural

features of the ground floor: on each side of the hallway there are three glassed-in cubicles. On the left, the hallway ends with a glassed-in closet and the basement staircase. On the right, it ends with a waist-high wall which opens up to the corridor hall, the 1910 addition to the original building. Within the hall, which originally housed rows of desks, there are two additional glass offices and a vault on the extreme right.

How many times have I passed through this arête of large windows and felt the gaze of middle-aged men, suddenly turned bachelors, seated behind their desks. They would pore over my forehead, quickly skip my eyes, and continue to linger down my cheeks, lips, breasts, thighs; then my temples, shoulders, sides; and finally slide from the back of my head to my neck, down my spine, ass, and legs. Upon leaving this surveillance corridor



I would step into the hall and plunge into the hall of gazes coming from the rows of desks. These gazes were different: not interrogatory and lingering, but quick, askew, barely conscious looks of the women who would briefly lift their eyes from their paperwork. The gazes would hit my lapels, hills, or my scrotum, and quickly bounce back to where they came from.

The reason why I avoided the office building was, at first, anger, and then fear of encountering voices from the past. I now discovered that, of course, there are no voices here. There are no sounds, no creak of the typewriters, buzzing of fluorescent lights, clumping of the doors, rattling of the filing cabinets, telephone rings. Old buildings go deaf and dumb. There are no audible memories lingering in distant corners and cracks in the ceiling. The murmur of the past has left the place together with the people who worked here. Having lost their usefulness and protectiveness, the old abandoned buildings retain only their capacity of being seen. By giving themselves to the gaze they also reveal their hidden power to engage with it, to direct and shape the point of view, to obstruct or conduct the process of observation. So I entered the murmur of gazes. This time, it was I who was doing the looking.

Campbell and Macht use the spatial structure of the office building – a series of offices and cubicles lined in a corridor – in order to speak of desire. The mechanism of longing they establish in *A Quiet Ambition* is based on a simple dialectic: separations are used to reveal the power of attraction. A man and a woman, He and She, engage in a series of failed encounters. They never broken soliloquies that masquerade as conversations. The narrative themes of loss and obsession interface with the architectural structures of compartmentalization and repetition, separation and transparency. Slowly, the utilitarian office architecture begins to yield the story of erotism.⁷

I make rounds through the building. Sometimes on my own, and sometimes with other spectators. I also look at them, and secretly hope to see some of my former colleagues from work. They are not there. Strangely, now I can't recall their names. I spent years with them, and now they are nameless just like these strangers around me. What would their names be? Casper? Melchior? Dr. Charles? Chen? Vanessa? Nathan? Tyson? Kate? Megan? These are the names listed in the program. The actors give up their names in exchange to *His Father, She/Ada, Shop Assistant, Bruno-Schulz, SS Officer, Mosher, Pauline*. Like in the fairy tale, only less cruel it seems. What is the deal there anyway? There is a promise and a bargain. Strange bargain, though: no equivalency there. First, the exchange of straw for gold. That's a massive gain. But that, get gold and give the newborn. Immeasurable loss. And then another unbelievable trade: the name for the baby. What would the little man, the manikin, do to the baby? Become his father? Give him his name? Instead of naming the baby, he is named. The fairy tale appears in all three shows. What else do these shows have in common? The manikin, puppets. And birds. Maybe I should try to do what I did while I was working here: make lists, charts, and graphs.

A Quiet Ambition follows a very clear spatial arch: from compression to expansion, then back to an even more severe compression. The first scene takes place in the foyer of the office building, the second in the small office behind the front desk; the penultimate scene is set in the vastness of the empty domed hall, and the finale in the vault. In between are the scenes staged in glass cubicles. Most of these scenes involve the pair of actors – He and She – but, significantly, there are some that involve no action whatsoever, just installations. Campbell and Macht

3 Every architectural design must have a beginning, a middle and an end," wrote the architectural critic Ben Rowe in *The Modern Office Building*.

"It is certainly must begin, and the very highest of high buildings as certainly must come to an end; the space between forms the center. Translating these obvious windows into architectural language, the front regularly falls into three, superstructure and base, in which each part has a logic and necessary function, the base as the beginning, the space as the ending, and the superstructure as the main portion between the elements, for the base and the finite cannot, either singly or together, form more than a small portion of the whole life!"⁸ Soon enough, Frenke's lightly veiled reference to Aristotle's *Poetics* turns into an open discussion of architecture in terms of its narrativity: "Dignity, unity, solidity, strength, truth, an expression of parts, an indication of function, a simple, straight forward use of materials employed in the telling of a simple story. We cannot, in our facades, show the number of offices housed within, any more than we can show the diversified interests that makes the building their home; but we can at least keep within the bounds of reason, and proceed with our architectural part as experimentally, as slowly, and as logically as we proceed with the structure of our lives."⁹ (italics added). But do buildings narrate only with their facades? Are their sides, backs, and roofs incapable of telling a story? In the highly rhetorical view of architectural narrativity, the front of the building turns into the proscenium and the rest of the structure becomes a backstage of sets. But this analogy does not go very far.

Facade represents only one of the elements that participate in the making of complex architectural narratives. The early office buildings erected at the close of the nineteenth century perhaps presented an impression of "dignity, unity, solemnity" and even truth, but that was not the story they told. Architecture survives its sensuous through experience, not through images. What is the narrative of an office building? In elucidating building's narrativity, we first have to ask to whom they speak? Every architectural structure, residential or office and industrial or office building alike, has two audiences. Those who are outside, outside centers are, nevertheless, possible visitors, and those who dwell in it, who move between its walls, whose work is facilitated by those same structures, and whose pleasures are projected by them. The building existed specifically for the purpose of office space equipped a completely new architectural narrative. In order to understand this new tale, we should turn our point of view inwardly degree in relation to building's facade and look at its floor plan. There, we will find a plot that stands in direct opposition to the high points spilled out on its formal side instead of dignity, vulgarity; instead of unity, separation; instead of solemnity, delirium; instead of strength, weakness; instead of truth, concealment. It is enough to look at one of Frenke's key examples, the Scripps Tower in Chicago designed by Louis Sullivan, erected in 1891-2, to see down in 1903:



Frenke bases his assessment of the building on the Aristotelian character of its facade: "The building has a beginning, a middle and an end; its design is structural, for the great vertical lines contained in the columns of the facade which are contained within the facing piers; the window seats is a single act sufficient; the plan is conceived in a regular manner as an important element of the design; the formal nature of the structure is sufficiently indicated in the ornamental balcony and boudoirs. Finally, the whole has been carried out with a consummate artistic feeling and appreciation of the problem, which is not only seen to find in a work so utilitarian as this¹⁰, but which we often look for in vain in structures of a purely artistic and

omental nature" (50). Now, if we look at the floor plan of the Schiller Theater's seventh floor, we will find something completely different.

It is a modular structure, with no clear beginning and end; just an elaborate middle. Instead of the narrative that confidantly flows upward, here we have classification and probability. More than anything else, this structure resembles another apparatus which is contemporaneous with the high rise office building: a cash register, or more specifically, its money drawer. The seventh story of the Schiller Building tells the story about money. Profit is the main narrative of the office building.

1.1 The view from one of the ceiling elements to address the aesthetics of the new architectural form of the office building was first published as a two-part article in *The Journal of the American Institute*, January and February 1906, vol. CXLII, No. 841-842, and subsequently it came out as a booklet.

1.2 The first five floors were occupied by a theater, and the remaining 12 floors were an office building.

are not trying to turn cubes into small theaters, and instead stage in them dioramas⁸ filled with landscapes of emotion. Some of these landscapes feature human bodies and spoken words, and some, like "Hanging Room" and "White Room" only objects and soundtrack. In some, we can't see past the glass. Surprisingly, the principle of separation remains intact once the action moves from the corridor of outcubes to the large hall.



The diorama principle survives once the compartmentalized space of diorama recedes, only to reveal that diorama is not only the means of representing nature but has become internalized as our second nature. He speaks hatefully into the phone:

"No bells. No lights. No one to ask. No knocker. No open window. Like a wall. Another wall. (pause) Okay. (pause) Anyway, I made a way in. Eventually. That's what took

the time. (pause) Sorry I kept you waiting. I didn't ... (pause) Anyway, inside it's like ... nothing. It's empty. Dirty, dirty, of course, but it's empty. Like no one's been there. Ever. Just the dust." She is holding the receiver, standing only a few feet away. We have joined them in an open air diorama, like those museum exhibits without the glass separation between the audience and the display.

8 In doing so, they are tapping into the long-standing relationship between two architectural forms that married late 19th century urban architecture in America: the office building and the natural history museum. The high-rise office building and habitat diorama are the privileged mode of display in American natural history museums and exact contemporaries: both emerged in the 1880s and went through dynamic development over the following 80 years thereafter, our modern two-story office building comes fairly early in the game. Similarly in their public perception is surprising: NATURAL history museums were hailed as "cathedrals of science"; first skyscrapers were routinely compared (and called) cathedrals; for example, in the text I discussed earlier, Ferns writes that "the office building is as typical of the life of our age as (...) the cathedrals of the religious fervor of the Middle Ages."¹¹

Originally, diorama came at the crest of the wave of fascination with panoramas utilizing "artificially washed optics" that started in the late 18th century, started the imagination of the 19th century urban dweller, and suddenly disappeared at the turn of the 20th century. This optical craze did not escape the attention of writers such as Charles Baudelaire and Honoré de Balzac. Noting the popularity of "machine en verre" (vase combination), the writer tracked down diaphanoramas, navioramas, cinoramas, scenoramas, a Comoramas, a Coloramas, an Burgepinemas, and a Georamas.¹²

Early diorama, patented by Louis Daguerra in 1822, was a large piece of equipment, consisting of a circular lens and a viewing platform at its center. Diorama's main aesthetic properties were the seamless merging of three-dimensional objects at the foreground with the two-dimensional painted background, and the intricate use of light in order to create the illusion of movement. In Walter Benjamin's *The Arcades Project* there is a note about panoramas "Le Tour du Monde" in which he says that "the singularity of this architecture is that its zoological gardens should be raised."¹³

This observation becomes all the more remarkable if we take into consideration the differences in development of the institution of natural history museum in Europe and the United States. Whereas in Europe natural history museums were bedded first and foremost by the state and considered the exclusive province of scientific research, even the largest museums in the United States relied on contributions from private donors and were seen as institutions that had public education as their primary mission. The question of display before the public eye is mapping the natural museum from scientific laboratory into a visual public lecture hall.

The sea change came with the foundation of the American Museum of Natural History in New York in 1869, whose trustees favored "naked eye" science, and therefore funded disciplines such as vertebrate zoology, ornithology, and anthropology, that is, the disciplines that collected large and striking specimens (Wonders, 108). Apart from the populist approach to science, there are several other developments that promoted the adoption of the high-rise phenomenon of "artificially applied optics" for the known scientific institutions, significant involvement in the technique of taxonomy, popularization of science through universal exhibits such as famous Chicago Columbian Exposition of 1892, founding of great public universities, and the westward expansion that came together with an increasing awareness of the impending extinction of many animal species. As "civilization" marched on, it gradually started encroaching in the glass vitrines the fragments of nature that it stomped over. Not that the museums wanted this expansion; actually, an important vehicle in filling their collections was the very hunting expeditions that contributed to the extinction of the entire species. Without much remorse, the museum display came to be seen as the last stop in the obliteration of a certain kind of animals. The glass cases containing Holbein displays of animals mounted in natural poses and placed in regions of their natural surroundings became similar to "a Noah's ark to which all kinds of feathery creatures flew from far afield."¹⁴



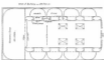
In this well-worn procession of animal carcasses, the birds always came first. The earliest museum taxidermy exhibits featured single specimens mounted in small glass cases. The first habitat group ever displayed in a museum of natural history was *The Partridge at Home* created in 1860 by bird taxidermist Federico Habert for Ward's Natural Science Establishment (the first company in America to specialize in supplying specimens to natural history museums). A forerunner of the museum diorama, it featured all of its main properties: stuffed animals mounted in their habitual poses ("at home," or in situ, as it were), accessories of plants and minerals in the foreground, and a painted backdrop. The large groups and more elaborate settings followed soon

thereafter. Not only did the art of taxidermy become essential to the success of habitat diorama, but also the art of military, as evidenced by the Magditch bird groups produced by the British military experts Mrs. E. S. Magditch and her brother Henry Winston for the American Museum of Natural History. After heralding the advances such as habitat diorama and large group display, the birds came in advance of the last step: the group of groups. Ornithology was the first discipline in the American Museum of Natural History to have an entire hall dedicated to displaying of its habitat groups. The development of the Hall of North American Birds, which took place between 1896 and 1905, eventually led to the restriction that museum architecture has to accommodate habitat diorama organized by disciplines.

John Rowley, who began his career as a taxidermist at the American Museum of Natural History, engaged in his first Taxidermy and Museum Exhibition that a museum exhibit has to tell a story, and moreover, that museum architecture has to facilitate the staging of natural history scenarios. For that purpose, he designed not only auditoriums, but also museum halls.

His architectural ideas eventually materialized in San Francisco's California Academy of Sciences, which was "the first museum in the world to contain exhibit halls designed solely according to the illustrative principles of the habitat drama" (Wonders 140). Rowley was, however, not the first to come up with the idea of modular architecture. It is impossible to ignore the similarity of his museum hall floor plan with Louis Sullivan's Chicago masterpiece and its principal echo in Carl Struck's office building.

The morphological similarity of the office building and the museum drama hall came together with their functional cohesion. Whereas the glass walls of the office cubicles facilitate the surveying gaze directed outward, the habitat drama invites the voyeuristic view from the outside looking in. What is it about the habitat drama that attracts the gaze? The nature made both infinitely close and infinitely distant; the wilderness cut open and exposed, like in an anatomy class, to the investigative gaze of the onlooker; the decisive move from verisimilitude of the corpse (behind the thing itself). In short, the spectacle of the nature actor in the beast itself, in the natural history



museum, that distant and well-disguised relative of the Roman arena, the gladiator has been replaced by a taxidermist. Leading among these off-stage gladiators was William Temple Hornaday, an autodidact zoologist, a big game hunter, and taxidermist. Instead of simply tanning the animal skins and then stuffing them with rags, straw or sawdust, he developed a system where, as Wonders puts it, he "carved the skulls and bones out of wood, and then attached them to wooden boxes which he covered with tow to give the minkian form" (Wonders 114, italics added).⁶¹

By enclosing dead animals with lifelike gestures, Hornaday transformed "taxidermy from an upholstery-type technique to a new art form" (Wonders 117). Hornaday's sculptural approach to taxidermy was perfected by his student Homer P. Dill, who in 1914 created one of the largest ontological exhibitions, the Laysan Island Cyclorama at the State University of Iowa. The exhibit featured around 100 birds, which presented the rich bird life on the Laysan Island in the Pacific. The cyclorama was distinguished not only by its scale, but also by Dill's adherence to the illustrative principles of display. A firm believer in the union of science and art, Dill founded the laboratory "Taxidermy and Plastic Art" at State University of Iowa. So, by transforming the stuffed animal from an ornamental piece of furniture into a work of art, Hornaday and Dill have effectively endowed these carcasses with what Thierry de Duve calls the "operative statement" of the taxidermy.⁶²

Not surprisingly, Marcel Duchamp's last work *Étant Donnés*, a permanent installation at Philadelphia Museum of Art, can be seen as, among other things, a gesture towards the numerous forerunners of the readymade populating habitat dramas in the museums of natural history across the country. The beholder is invited to peek through the crack on an old Spanish door. Behind it, there is a wall with the large opening which opens to yet another space, a hidden room. This strange region of interior exteriority is a landscape that encloses a nude female body exposed to the inquisitive gaze of the spectator.



At first glance, it seems that Duchamp adopts the position of the early taxidermist, who approached dramas as the site of pure visibility. "Everything's there to see," writes de Duve: "in the gaping hole of the wall, the bride, the sun of the dead Duchamp's world: he sees, focuses my whole visual field." However, in the process, Duchamp also reveals the mechanics of attraction that is at the center of dramas/topos-show. De Duve, again: "As if I am caught in the throes of a don't that Freud allowed to be the essence of behavior: there is nothing to see, all the more since the bride turns her head away, and the veil makes her least from my view." (de Duve 1996: 111, italics in the original). Withdrawn from view, absorbed in the very act of self-exposure, the bride looks in her unusual gesture is the exact counterpart to the dead animal staring "at his/her" in the drama. For what is more unattractive than a corpse disguised as a living animal? The very point, the overarching element of naturiness that is on display, is the viewer himself: what he sees and his own desire and fantasies, which come alive at the cost of the very things that are in front of him. In this way, Duchamp outlines the strange cause-life of these veritable nature nodes: the illusory life of the drama, and the absence thereof in the dead matter of the thing.⁶³

But however, this deadness of matter is deceptive. In the "Treatise on Tailors' Dummies," Bruno Schult, clumsily concealed behind the fantastic figure of his father, discovers the secret life of dead matter which is, according to him, best exemplified in the wax figures, dummies, and dolls. Starting from the premise that "there is no dead matter" because "lifelessness is only a disguise behind which hide unknown forms of life," the father rents his program of second Demiurgy to seamstresses as Poldi and Pauline: "The Demiurge was in love with consummate, superb, and complicated materials, we shall give our priority to trash. We are simply entranced and enchanted by the cheapness, shabbiness, and inferiority of material."⁶⁴

"Can you understand," asked my father, "the deep meaning of that weakness, the passion for colored tissue, for papiermâché, for desampar, for oakum and sawdust. This is," he continued with a pained smile, "the proof of our love for matter as such, for its fluffiness or porosity, for its unique mystical consistency. Demiurge, that greatest master and artist, made matter invisible, made it disappear under the surface of life. We, on the contrary, love its creaking, its resistance, its dumbness. We like to see behind each gesture, behind each move, its inertia, its heavy effort, its bearlike awkwardness." (Schult, 62)

The actor dressed in peignoir rents about matter and life as he carefully removes the silk stocking from seamstress's leg. It is like a prayer to the foot. The seamstresses giggle and spread a long piece of light cotton fabric through the office on the second floor. As if they are trying to spread a sewing pattern across the entire second floor of the office building. Office business.

⁶¹ Grant Hordley, *Habitat Dramas*, Uppsala Arts University, Lundholm, 1992, p. 12. *Printer*, 1989, p. 7

⁶² *Genève Catalogue*, The Artforum Catalog, Minneapolis: University of Minnesota Press, 1986, p. 23

⁶³ Walter Benjamin, *The Arcades Project*, Cambridge, Harvard University Press, 1999, p. 523

⁶⁴ Bruno Schult, *The Sleep of Children*, in: *Colina Winternitzka*, New York: Penguin, 1977, p. 38

⁶⁵ The old artist, besides his survival outside museum, in wealth, collections and private homes, has a domestic theater which from the beginning of the 20th century: "From the bed stage only one specimen remains, the raffia center that now stands as a draft in the living room. In the dark twilight of the dawn curtain, it stood there as if old when it was alive, on one foot, in the case of a butterfly egg, in order to keep awake, like a portrait in an expression of its white and black ink conception. Its eyelid had fallen but and therefore to be left from the unexplained top-down aspect. Only the entrance, horns, Russian pronunciation on the powerful base and the hood that gave the entire head a solemnly heroic air" (Schult 111)

⁶⁶ Thierry de Duve, "Index of the Resignation: Collapse of Pure Statement" in: *Thy De Duve Effect: Essays*, Harvard, Harvard Theatrical and Media Studies and Modern Drama, Cambridge, MIT Press, 1995, p. 98



In *The Hidden Room*, Özgün Kaym weaves together a set of narratives that at first appear unrelated: motifs from the collection of stories *The Street of Crocodiles* by the Polish writer Bruno Schulz, historical accounts of his death and the posthumous discovery of his wartime murals, and the Brothers Grimm's fairy tale *Rumpelstilzchen*. These narrative strands are inseparable from the nondiscursive component of the performance, the second floor of the office building:



Even a cursory investigation of the floor reveals a significant difference in the architecture of the two levels of the building at 1215 Marshall Street. The compartmentalization of the ground floor is contrasted by the processual structure of the second level. Here, instead of being stacked up, the offices are connected by a system of passages: out of seven rooms, five are directly linked by doors. One does not need the hallway in order to get from one side of the building to another. If the architectural narrative of the ground floor is that of taxonomy, then that of

the second floor is cybernetics: it permits multiple passages and shortcuts; it invites consideration of a number of different pathways and lines of entry and escape; it conceals instead of displaying. Whereas the architecture of the ground floor promotes hierarchy (one-many, observer-observed), the second floor facilitates labyrinthine networking.

...the fabric dances through the rooms, and finally wraps around the throne of the solitary queen. *Conrad? Harry? Strange: it makes sense that just like the scissors, the fabric is a puppet. What can be a puppet?, I wondered as I followed the actor dressed in a paignor who now screamed like an injured bird, now vented like a madman. What can become a puppet? I made up a list:*

- Scissors dancing on the table.
- The sewing patterns that the dancing scissors throw around. They are puppets' puppets.
- A doll attached to the body of the dancer.
- A chair moving across an empty room. We see it through the wide open door.



"In one word," Father concluded, "we wish to create man a second time – in the shape and semblance of a..."

- ... tailor's dummy." (52)
- Huge wave of white hair flowing from the ceiling in one of the offices. The seamsweaver cut it with garden scissors.
- A piece of meat the man pulled out from a book right after the scissors dance.
- A long piece of fabric that runs from room to room, wraps around the doorframes and walls, around furniture and bodies.
- The tailor's measuring tape the birdman swallows and then pulls out from his mouth. Is then his mouth the stage of a miniature puppet play within the play? If the tape that comes out from the mouth can be seen as a puppet, can't the same be said about the other things that end up in this oral cavity turned into a miniature theater? Tongue. Are words also puppets? Or should I limit myself to material, tangible things: saliva, crumbs of food, silverware, chewing gums, dental work, false teeth.
- If the puppet can conceivably be an object that we can fit within our body, can it also be an object that is mounted on it? The first scene upstairs begins with a mummy-like figure in a plaster cast. The cast is not a costume. It is a doll in the shape of a cocoon.
- Bit by bit, the human figure emerges from this plaster cast: first a finger, then another finger, then the hand, and the hole grows bigger and bigger... Very much like the hole on the wall in the film I saw downstairs. If the plaster wrapping can be conceived as a doll, isn't that an element of puppetry contained in all walls?

Whereas Campbell and Machi focus on the window as the key architectural element of the ground floor, in *The Hidden Room* Kayim puts pressure on the door and the notions of opening, connection, circulation. The performance begins in the small office across the hallway from the staircase, and then circles through a series of passageways. She flings open as many doors as possible and invites us to look at the depth of the space through multiple doorframes. To great effect, she stages multiple images, the most memorable of which is the triptych in the finale of *The Hidden Room*. This pronounced use of doors calls attention precisely to that architectural element which is negated by the door: the wall. Not surprisingly, the wall is the point of intersection of the three narratives that Kayim uses in her performance. First, Schulz's fiction is dominated by the figure of an atheistic father, slowly withering away within the cracked and moldy walls of his home. Second, ironically, during the war Schulz, who made a living as an art teacher, himself became a strange captive: he painted murals in the home of the Gestapo commander of his hometown of Drozdybich. Finally, *Rumpelstiltschen*, the fairy tale that involves both tale-spinning and imprisonment, provides an elaborate allegory about Schulz's life and death.

...and there was a whole lot of good cheers: spinning, whirling, dancing.



Deep in the woods, the manikin danced around the fire. And he sang:



Today I bake.
 Tomorrow I brew my beer.
 The next day the queen's only child will be mine.
 Not even the catnip taker knows
 That Rumpelstiltschen is my name...

When he is finally named, he stomps the ground with his right foot so hard that his leg sinks in it, and then he pulls his left leg so hard that he tears himself in two. Now that's called the dance of radical gestures. It is the dance of the manikin, the puppet.

Skewed Visions are singularly aware of the intangible realities of space. The most important among these intangibilities is the simple fact the space in which we live, through which we move, which we use, enjoy, or dislike is always already claimed. There is no such thing as uncharted territory when it comes to spatial propertyship. The land has been thoroughly measured, mapped, marked, and divided by walls visible and invisible. I thought that architecture might be able to tell us something about the walls, something that would help us understand these ceaseless claims of space. Sure enough, I discovered that like dance, geology or agriculture, architecture is not interested in social aspects of space. But the law is – and not only in regulating property claims, but even more in finding the rationale for its own existence. Probably the most radical view on the proximity – even identity – of law and land comes from Carl Schmitt, the leading jurist of the Weimer Republic who eventually tried to provide legal justification for Nazi rule in essays such as “The Führer Protects the Law” (1934) and “German Jurisprudence in Its Struggle against the Jewish Spirit” (1936). In *The Nomos of the Earth* (1990) one of his most acclaimed post-WWII works, he argues against the long-standing understanding of the Greek word *nomos* as norm, regulation, or law, and instead insists that the proper meaning of this concept of immeasurable significance for western legal tradition is tied to the notions of land appropriation and land distribution. His takes as his etymological point of departure *nomos*, the root word of *nomos*, which holds the double meaning of “to divide” and “to pasture.” Starting from this pre-Socratic sense of *nomos* Schmitt comes up with a number of conclusions whose consequences are not just of linguistic or literary, but of legal-historical importance. For Schmitt, *nomos* is the basis of the European idea of state-building in all of its aspects, and as such “best suited to describe the fundamental process in the relation between order and orientation” (67) and “the immediate form in which the political and social order of a people becomes socially visible.”¹⁴ Appropriation and division, order and orientation: it seems that statecraft and the construction business have one thing in common. In particular, “Schmitt writes, “*nomos* can be described as a wall, because, like a wall, it, too, is based on sacred orientations. The *nomos* can grow and multiply like land and property: all human *nomoi* are ‘nourished’ by a single divine *nomos*.” Then he adds, intriguingly: “It surely is significant that *nomos* can refer to a scale or succession of notes, i.e., to a musical order” (71). More penetratingly than any scholar of architecture, language, or

All images used in the article, save for Bruno Schulz's wall painting and Laszlo Moholy-Nagy's photograph (below), were taken at one of the Minneapolis Brewing Company, or are directly related to it. Many thanks to Minneapolis Public Library, Minneapolis Historical Society, RSP Architects, and to Skewed Vision. The original images come from the first three institutions, and the photographs of the performance and of the site as it looks today come from Skewed Vision. The archival research presented in this article did not in any way inform their work on Days and Nights. Indeed, I want to be archivists after the performance. That experience led me to think of this project as dramaturgy after the fact! Also, I would like to thank Menn Barneveld and the editorial and technical staff of *Travis* for their patience with this article.

- b) Neurico Bianchi, *The Space of Literatures*, in Ann Snodgrass, Lincoln: University of Nebraska Press, 1989, p. 180.
- c) Arne Sexton, *Transformations*, Boston: Houghton Mifflin Company, 1971, p. 21.
- d) Carl Schmitt, *The Nomos of the Earth in the International Law of the Jus Publicum Europaeum*, Th. G. L. Ulan, New York: Telos Press, 2003, p. 70.

e) Bernd Tschumi, *Architecture and Disjunction*, Cambridge: The MIT Press, 1986, p. 123. This passage comes from the essay "Violence of Architecture," which Tschumi also references in his earlier *Transccepts*, in itself a unique experiment in fiction writing by means of architectural notation. Already Laszlo Moholy-Nagy expanded the notion of the programmatic aspect of architecture to include any movement prescribed by architectural plan, however minimal that plan might happen to be. The grid on the parking lot is a crude floor plan that results in an elaborate choreography of movements. This is the example Moholy-Nagy provides in his book *Vision in Motion*:



Tschumi recognizes that in architecture "program plays the same role as narrative in other domains," and presents his projects such as *La Vitello* as "systematic or de-programmatic: the programmatic content a fixed with calculated distortions and interruptions, tracing for a city fragment in which each image, each event strikes towards its very concept" (1994). In that sense, *Days and Nights* makes the office building a "fragment of the city" that is fundamentally de-programmed. Whereas the original narrative program of that building was economy, or profit, it finds its ultimate de-program in the pure expenditure of the site-specific performance. In that sense, the building itself repeats the state of the de-programmed recipient, Bruno Schulz's father, who, not being able to work, first turns to collecting water birds, and ultimately remains stuck in the state of becoming rigid. These two examples provide an important corrective to Tschumi's de-programming strikes not to the "very concept" of the building, but to the very limits of its concept. Architecture to event. Music to sculpture. Performance to writing?

music, this politically compromised and ethically dubious legal theorist establishes a striking connection between *nomos* and *notation*.

The common reading of architectural notation suggests that it does the same to space what writing does to language: by dividing, it articulates. We are comfortable reading floor plans semiotically, like maps, where lines indicate distances and directions, therefore connections and continuities.



Upon a closer look, we will see that in an architectural floor plan the line serves a double function: it designates both division and connection. Let's compare that with the sewing pattern:

here, each line indicates a cut, a series of needle stabs, which open the way for the thread that forms the seam. This notation tells us that plan indicates not only spatial, but also temporal organization. It points to the other meaning of the word plan, that of a series of actions that unfold in time. The ground plan is the program for raising the structure off the ground, as it were. And furthermore, it is an outline of possible uses of the space thus produced. It is precisely through this prescription of actions and movements that architectural notation invites that which is unforeseen. Bernd Tschumi is completely justified in his radicalization of the programmatic aspect of architecture: "A building is a point of reference for the activities set to negate it," he writes, and adds: "A theory of architecture is a theory of order threatened by the very use it permits. And vice versa."¹⁴

All of this disquietude seems to come out of nowhere. It is astonishing how little there is that remained. When I entered the building that night for the first time after so many years, everything seemed so small. Memory distorts space, makes it bigger and lofter. I felt like Alice after she ate the mushroom. Once I got used to the measure of things, I had hard time remembering what door led where, and I had no idea what some offices were used for. And I used to know the place like the back of my hand. The actors led me into the building and left me there. I wish I could see it with their eyes. I wish I could see me with their eyes. Who are you, old lady? Caspar? Melchior? But that is not the source of strangeness and mystery. Maybe it is not something I did. What if it's something I could do but didn't?



The empty building is like a blueprint of itself. Can I follow this grid, like hopscotch, to hop and dance and cut my way to the past?



Unlike Kayim's previous works, the *Hidden Room* abounds with surrealistic imagery. The spoon dance, staged in the dining room, is the counterpart to the scissors dance. It is highly reminiscent of Magritte. The piece of meat that Bruno Schulz character pulls out of an open book could be easily seen as a homage to Dali. And all of those mannequins in empty rooms unmistakably point to de Chirico.



This unexpected surrealism is not a superficial addition to the iconography of performance, but emerges from the deep affinity between Schulz and the surrealists. In the nineteen-thirties both Schulz and André Breton were interested in the hidden life of the matter. In his *elope du cristal* Breton wrote that "there could be no higher artistic teaching than that of the crystal.

The work of art, just like any fragment of human life considered in its deepest meaning, seems to me devoid of value if it does not offer the hardness, the rigidity, the regularity, the luster on every interior and exterior facet, of the crystal. Please understand that this affirmation is constantly and categorically opposed, for me, to everything that attempts, aesthetically and morally, to found formal beauty on a willed work of voluntary perfection that humans must desire to do. On the contrary, I have never stopped advocating creation, spontaneous action, insofar as the crystal, unpredictable by definition, is the perfect example of it. The house where I live, my life, what I write. I dream that all that might appear from far off live those cubes of rock set look close up.¹⁵

Crystallization is life of the matter as seen from Paris or Cote d'Azur. Seen from the provinces of Eastern Galicia, the life of the matter takes the form of rot. "Treatise on Tailors' Dummies"

siminates in this species on "a fantastic fermentation of matter" that Schulz names generation *equivoca*. The species of beings were creations resembling, in appearance only, living creatures such as crustaceans, vertebrates, cephalopods. In reality the appearance was misleading – they were amorphous creatures, with no internal structure, products of the imitative tendency of matter which, equipped with memory, repeats from force of habit the forms already accepted. [...] These creatures – mobile, sensitive to stimuli, and yet outside the pale of real life – could be brought forth by suspending certain complex colloids in solutions of kitchen salt 186).

His "pseudoflora and pseudofauna" sprouted in the "rooms which are sometimes forgotten. Unvisited for months on end, they will be neglected between old walls and it happens that they close in on themselves, become overgrown with bricks, and, lost once and for all to our memory, forfeit their only claim to existence" 187). For both Schulz and Breton, the salt symbolism is related, significantly, to the same three things: houses, life, and writing. It is highly debatable if Breton's life – and his works – ever acquired the sublime life of the matter that he so desired. This matter is much more certain with Schulz. And unfortunately so. Trapped in what Third Reich blandly dubbed "Eastern Territories," Schulz was summoned by Felix Landau, the Gestapo commander of Drohobych, to paint murals in the children room of his villa. He painted fairy tale scenes, including jesters, a queen, and a horse and carriage, as well as landscapes and nonfigurative ornaments. As so many faithful propagandists, he could live as long as he spun his tales. Then, on 19 November 1942 he was shot in the street by another Gestapo officer during the massacre of Drohobych Jews. The murals remained unfinished. After the Red Army took over the city, the villa was nationalized and divided into several apartments. The murals ended up in a kitchen pantry in one of the apartments, partially concealed behind several layers of whitewash. There, they remained forgotten until February 2001, when young German documentary filmmaker Benjamin Geissler entered this hidden room. In May of the same year, a small team of experts from Yad Vashem the Holocaust Martyrs' and Heroes' Remembrance Authority, entered the pantry, and took a number of murals to Jerusalem. A fierce debate ensued in Polish, Ukrainian, Israeli, and German press. The Yad Vashem murals were kept out of the view of the public ever since. Some of the remaining murals were shown in an exhibition organized in Poland. This is one of them.



It is a depiction of the fairy queen, which, presumably, resembles Felix Landau's mistress Gertrude Segel. The mural is sketchy and unfinished, and it seems that it could any moment erode and seep off the surface on which it was painted, just like that "lower form of fauna" that sprouts in stale atmosphere of forgotten rooms.

Schulz's art is the art of the place. That place is not Galicia, or Poland, or eastern Europe, or Israel. And it is definitely not Paris, Moscow, Berlin, or Chicago. Not even Warsaw or L'vov. It is the poetry of the provinces. And even that environment is too disturbing for Schulz's feeble creatures. His art is endemic for the deepest recesses of the small town, for the corners withdrawn from uses and gazes of everyday life. This art flourishes in places of greatest anonymity, in "corners full of old junk," a dust-covered "top of the wardrobe," in

"the farthest, ultimate *ouï-de-sac* [...] a dismal spot, beyond which one could see no further" (77), in "nooks, niches, nests of deepest fluffy darkness" 82), in "those charred, many-rathered forests of attics" where "darkness begins to degenerate and ferment wildly" (117). These places of "half baked, undecided reality" (108) shrink, the walls draw closer and closer until they come to adhere to the skin. This is the point of the new anthropogony. In *The Hidden Room*, the father is perched below the ceiling, screeching like a bird. A father-father, a becoming-bird father. The bird is in the grid. He howls: "Can you imagine pain, the dull imprisoned suffering, hewn into the matter of that dummy which does not know why it must be what it is, why it must remain in that forcibly imposed form which is no more than a parody?" 184). And: "Have you heard at night, the terrible howling of these wax figures, shut in the fair booths, the pitiful chorus of those forms of wood or porcelain, banging their fists against the walls of their prisons?" 185). These plaint howls are the voice of matter, the noise that sounds off at the edges of discursive notation. They slash through language, through narrative, and in that dance cut them open. Have you heard at nights, *Days and Nights*, the terrible howling of the walls?

Did not Days and Nights, despite my attempt to relinquish the rules of conventional criticism, provide the notation for this text? It makes me ask, is there such a thing as *site-specific writing*? and answer in the same breath, Yes, all of it! Should I go ahead and write the encounter of writing and performance to Tachumi's juxtapositional definition of architecture as "the intersection of logic and pain, rationality and anguish, concept and pleasure," and then add a citation outside that would provide another plane for the discussion, then another enclosure, and another, and so on? Do we really need to go that way?

1 André Breton, *Mad Love*, tr. Mary Ann Caws, Uroko: University of Nebraska Press, 1987, a 11.

2 To my knowledge, the best survey in English of this extremely interesting debate can be found in David Povner's article "Tresco Pases: Narratives of national identity and the Bruno Schulz Murals of Drohobych," published in *East European Politics and Societies*, Vol. 17, No. 4, p. 822-893.

International Festival is an open, collaborative production platform situated between architecture and performance, initiated by Ter Unbeim (Slovenian) and Miran Spilak (Slovenian). Since 2004, International Festival has launched several projects with the primary objective of promoting liberty, preferably in focus with intense processes of knowledge production that empower and activate both viewers and participants. International Festival engages in interdisciplinary processes and in media/contemporary production, including a perfume, a public square, a university, various events, and a number of other education projects. International Festival is currently designing and building a theatre structure for the Steiner-Helber Festival in Graz, Austria.

International Festival je otvorena i kooperativna proizvodna platforma na razmeđu arhitekture i performansa, koju su osnovali Ter Unbeim (Slovenija) i Miran Spilak (Slovenija). Od 2004. godine International Festival je lansirao nekoliko projekata s osnovnim ciljem poticanja slobode, pri mogućnosti u središtu s intenzivnim procesima proizvodnje znanja kao potiču aktivaciju gledatelja i sudionika. International Festival bavi se transdisciplinarnim procesima i medija/contemporary proizvodnjom, uključujući parfem, javni trg, sveučilište, razne događaje i broj drugih obrazovnih projekata. International Festival trenutno dizajnira i gradi kazališno zgrade za festival Steiner-Helber u Grazu.

Florian Matzacher is the managing dramaturg of Steiner-Helber festival and freelance cultural journalist. He lives in Graz and Frankfurt.

Florian Matzacher je voditelj dramaturgije festivala Steiner-Helber i samostalni novinar na području kulture. Živi u Grazu i Frankfurtu.

Gesa Zinner is lecturer on aesthetics and the vice-coordinator of Institut für Theorie der Gestaltung und Kunst in Zürich city.

Together they organize the "Sozialfeldauschung", the theoretical backbone of the Steiner-Helber festival.

Gesa Zinner predaje estetiku i suradnica je na Institutu für Theorie der Gestaltung und Kunst u Zürichu. Zajedno su koncipirali "Sozialfeldauschung" - teoretičku osnovu festivala Steiner-Helber.

Leonardo Kovacic graduated theology and philosophy. Since 1999, he has worked as free journalist for various local and international journals. He is also translating from French and has translated *Le Plume de l'écouit du l'impératrice* du marly by Jean Baudrillard and *Les objets angéliques: architecture & philosophie* by Jean Nouvel/Jean Baudrillard into Croatian. Since 2006, he has been editor for philosophy at the Third Programme of Croatian Radio and programme coordinator of "Istovremeno" at the Multimedia Institute in Zagreb.

Leonardo Kovacic studirao je teologiju i filozofiju. Od 1999. radi kao slobodni publicist za razne domaćine i strane časopise i časopis revija u kojima objavljuje i prevodi knjige Jena Nouvela i Baudrillarda. Od 2006. radi kao suradnik na Institutu za Teoriju i Programiranje Hrvatskog Radija kao koordinator programa "Istovremeno" u Multimediale Institutu u Zagrebu.

Jan Pieterse is an independent theatre director, actor, and singer. He is author of his own performances and also sings operettas, which are mainly shown in Europe. He is also working in the field of experimental and political theatre, developing research in theatre, and teaches in an school. He is currently living at PAF (PerformingArtsFestival) near Reno in France. <http://www.paf-net>

Jan Pieterse je neovisni kazališni redatelj, glumac i pjevač. Autor je vlastitih performansa i opereta, koje su uglavnom izvedene u Europi. Također je aktivan u eksperimentalnom i političkom teatru, potiče istraživanje na području kazališne te predaje na umjetničkim akademijama. Trenutno živi na rad u PAF-u (PerformingArtsFestival) nedaleko od Rena u Francuskoj. <http://www.paf-net>

Bojana Ovišić is musicologist and theorist in the field of the performative arts. She graduated musicology and ethnomusicology at the Faculty of Music Sciences, University of Belgrade. She obtained her MA degree with a thesis on "Ethno-historical Music: The Performing Practice of Music by Eric Satie, Francis John Cope, Le Mont Young, and John Zorn." She lectures on performative theory and analysis at P.A.R.T.S. Brussels. She is one of the founders of Tili (The Working Theory) and contributor to numerous journals on the performing arts (Maska, Pločica, Performance Research/ Tri-Magazin, ETICETERA).

Bojana Ovišić je muzikološka i teoretičarka izvedbenih umjetnosti. Diplomirala je muzikologiju i etnomuzikologiju na Fakultetu muzičkih znanosti Univerziteta u Beogradu te

magistarski je temom "Izvedbene prakse naj poznatijih djela: Satie, Cope, Young, P.A.R.T.S. i Zorn". Prethodno je diplomirala i magistrirala na P.A.R.T.S. u Bruxellesu. Jedna je od osnivačica Tili (The Working Theory) i glavna organizatorica časopisa za izvedbene umjetnosti (Maska, Pločica, Performance Research, Tri-Magazin, ETICETERA).

Goran Sergej Prizmič is dramaturg and lecturer at the Academy of Drama Art in Zagreb, programme coordinator at the Centre for Drama Art in Zagreb, the editor and editor in chief of magazine *Highways* in Zagreb, and one of the editors of the project entitled Zagreb – Cultural Capital of Europe 2009. He is active in the performing art collective BADO. www.bado.hr
www.cdu.hr

Goran Sergej Prizmič je dramaturg i predavač na Akademiji dramske umjetnosti u Zagrebu, koordinator programa u Centru za dramsku umjetnost u Zagrebu, glavni urednik časopisa *Highways* 1995-2006 te jedan od urednika projekta Zagreb – kulturni kapital Europe 2009. Djeluje u sklopu kolektiva za izvedbene umjetnosti BADO. www.bado.hr
www.cdu.hr

Oliver Prizmič is theatre director, performer and coordinator of the Centre for Drama Art, IDU educational program *Highways of Knowledge*. He is also contributing essays and reviews to the broadcast *Kazališnje i Croatian Radio's Third Program*.

Oliver Prizmič je kazališni redatelj, izvođač i koordinator edukacijskog programa "Highways of Knowledge" u Centru za dramsku umjetnost. Suradnik je emisije *Kazališnje Trage* programa Hrvatskog radija.

Erni Hvalič is author, performer and director of interdisciplinary performances, among others *MISS MOBILE, WE ARE ALL MARLENE DIETRICH FOR – Performance for children in post-industrial regions* together with Eric Cramer and PUBLIA, *PIRA PUBLIO AND THE PUPILS/C – RECONSTRUCTION*. He has written a book on the Fabro Leo Fabro - *La Discipline du chaos, le chaos de la discipline*. Armand Colin, Paris, 1994, published also *Le Chaos, l'ordre, et l'écologie* in the management of MASKA, which is an archive for publishing, production, and education based in Ljubljana, Slovenia.

Erni Hvalič je autor (izvođač i redatelj) interdisciplinarnih performansa, među ostalima *MISS MOBILE, WE ARE ALL MARLENE DIETRICH FOR – Performance for children in post-industrial regions* u suradnji s Ericom Cramerom i PUBLIOM, *PIRA PUBLIO AND THE PUPILS/C – RECONSTRUCTION*. Autor je knjige o Janu Fabru Leo Fabro - *La Discipline du chaos, le chaos de la discipline*. Armand Colin, Paris, 1994). Ima je objavljena i na njegovim radovima, zajedno s ostalim radovima, u izdavanju izdavačke kuće Maska, koja je arhiv za izdavanje, produkciju i obrazovanje u Ljubljani.

Bojana Kunst, PhD is philosopher and performance theorist. She is currently working as researcher at the University of Ljubljana, Faculty of Arts - Department of Sociology. She is a member of the editorial board of *Maska* magazine. She has authored and co-authored articles and books and lectured throughout Europe. She is author of three books, among them *Impossible Body* (Ljubljana, 1999) and *Dangerous Connections: Body, Philosophy and Relation to the Artificial* (Ljubljana, 2004), and is also active in dramaturgy together with Hooper Stark, The Root, and Cristian Dumitru. She is coordinating an international seminar on performing art in Ljubljana.

Bojana Kunst, dr. sc., bavi se filozofijom i teorijom performansa. Trenutno radi kao asistentica na Odsjeku za sociologiju Sveučilišta u Ljubljani, Centru za umjetničke studije Maska. Djeluje zajedno s Hooper Starkom, The Rootom i Cristianom Dumitruom. Ona je suradnica i suradnica u člancima i knjigama i predavala je u mnogim zemljama. Ona je autorica triju knjiga, među kojima *Impossible Body* (Ljubljana, 1999), i *Dangerous Connections: Body, Philosophy and Relation to the Artificial* (Ljubljana, 2004), te je također aktivna u dramaturgiji zajedno s Hooper Starkom, The Rootom i Cristianom Dumitruom. Ona je suradnica u međunarodnom seminaru za izvedbene umjetnosti u Ljubljani.

Aldo Mahoevič, MA in sociology of culture, is researcher at the Institute for Contemporary Social and Political Studies (Peace Institute) Ljubljana, where he coordinates research projects in the field of sociology of culture and cultural politics. He is the editor of the *Peace Book* series and co-editor of the *Journal of Peace and Conflict Studies*. He is the author of performing arts and cultural policy, among others *The Best Culture* (2009) and *Culture (in) Material Conditions of Cultural Production* (2006). Recently, he has edited a special issue of the performing arts journal *Maska*, dedicated to artistic and activist practices and entitled "Artivism" (Feb 2009).

Aldo Mahoevič je magistar etnologije kulture i istraživač na Institutu za savremenu društvenu i političku studiju (Mirna institut) Ljubljana, gdje vodi istraživačke projekte iz

teologije kulture i kulturni politika. Urednik je znanstvenih zbirki. Raduje se locirati nekoju knjigu a tezi o kvalitetnim tekstovima i kulturnoj politici, od kojih su najnovije The Book Culture (2009) i Culture Ltd: Material Conditions of Virtual Production (2008). Najnovije je uređio tematski broj znanstvene časopisa Medija i kultura i znanstvenim časopisima pod naslovom "Arhivizam" (jesen 2008).

Neve Ingvarson is choreographer and dancer living and working in Australia. Her work is concerned with changes in the perception and protection of the body in different historical situations, whereby she explores various aspects of embodied choreography, in terms of both audience and working methods.

She is currently working on a project entitled "Why We Love Cities" and is also permanently preoccupied with examining different conditions and modes of work. She joined the event(s) domain in Winter 2005.

Neve Ingvarson je koreografkinja i plesačica, a živi i radi u Australiji. Njezin rad uključuje promjene u percepciji i zaštiti tijela u različitim historijskim situacijama, od čemu istražuje razne strategije u pristupu koreografiji, kako u umjetnosti, tako i u metodologiji njezine radnje kao i u percepciji i zaštiti tijela. Ona je trenutno u procesu rada na projektu pod naslovom "Why We Love Cities" i također je stalno preoprečena raznim uvjetima rada. U jesen 2008. uključila se u red na domaćim event(s)ima.

Pete Sebald is choreographer, performer and theorist. Her work includes the lecture-performance *Contaminated* (2005), *Frankfurt*, the audio-choreography *Cartographies* (2002), *Lisbon*, and the choreographic research project *Laboratoire du déséquilibre* (2007). Peter, in 2004, she joined the *Arts* at the University of Greenwich (London) to her practice and research research. Since 2004, she has worked as co-director in the performer and enter collective *Remixing the Asylum* (<http://www.remixingtheasylum.net>). Her articles on the performing arts are published internationally.

Pete Sebald je koreografkinja, inženjerska i teoretičarka. Njezin rad uključuje predavanje-performans *Contaminated* (2005), *Frankfurt*, audio-koreografiju *Cartographies* (2002), *Lisbon* i koreografski istraživački aspektor *Laboratoire du déséquilibre* (2007). Peter. Godine 2004. pridružio je Nagradu Sveučilišta Greenwich u Londonu za praksu i istraživački rad. Od 2004. godine djeluje kao jedna od kustosica produkcijskog i umjetničkog kolektiva *Remixing the Asylum* (<http://www.remixingtheasylum.net>). Autorski je objavivao članak (članak o svjetskim umjetnostima).

Kristó Juarez was born in Tallinn and graduated choreography from Amheim Institute of the Arts and Visual Arts at the Gerrit Rietveld Akademie Amsterdam. Her projects *Amic Approach 3.1*, *Look Look* in collaboration with Anne Juno, and *Carrougeage* in collaboration with Marie Saarela have been performed at various dance festivals in Estonia, Austria, Germany, Switzerland, France, Moldova, etc. She is presently working and living between Tallinn and Vienna.

Kristó Juarez rođena je u Tallinu. Studirala je koreografiju na Amheim Institute of the Arts and Visual Arts, Gerrit Rietveld Akademie Amsterdam. Njezin radovi uključuju *Amic Approach 3.1*, *Look Look* u suradnji s Anne Juno i *Carrougeage* u suradnji s Marie Saarela, a izvedeni su na raznim festivalima (plesa u Estoniji, Austriji, Njemačkoj, Švicarskoj, Francuskoj, Moldaviji itd.) Trenutno živi i radi na poslu između Tallina i Beča.

Alice Chauhat, choreographer and performer, analyses in her work the fundamental and complex of the production, presentation and reception of performances. Her choreographies are mostly created in collaboration with other artists, e.g. Václav Křivá, Anne Juno, or Aleks Eyraud. Her other activities involve artistic assistance (e.g. Eva Meyenbauer, Ut Väikey), participation in other people's projects (e.g. Xavier Le Roy, International Festival, co-development) or non-narrative projects (RAF-Reims, everybody, wrong and teaching).

Alice Chauhat, koreografkinja i plesačica, u svome radu analizira osnovne i složene promjene, prezentacije i recepcije performansa. Njezine koreografske upravljanje su rezultat suradnje s drugim umjetnicima (Václav Křivá, Anne Juno, Aleks Eyraud). Također se bavi umjetničkom asistencijom (Eva Meyenbauer, Ut Väikey), sudjeluje na projektima drugih (Xavier Le Roy, International Festival) i u raznim naručivačkim projektima (RAF-Reims, everybody, wrong i teaching).

Jon McKean is Associate Professor of English and Coordinator of Modern Studies at the University of Wisconsin-Wisconsin. In 2001 he published the book *Perform, or Die* from discipline to performance. His current project, *Performance in the Global Performance and Adapted Resistance* traces traces of performative power that operate on a global scale.

Jon McKean je izvrsni profesor engleskog i koordiniratelj modernih studija na Sveučilištu države Wisconsin u Milwaukeeu. 2001. objavio je knjigu *Perform or Die: From discipline to performance*. Projekt koji se trenutno razvija, *Performance in the Global Performance and Adapted Resistance* (svjetska i/ili globalna izvedbenost i gotovo svatko) istražuje ulogu performansa izvedbenosti u globalnim okvirima.

Ines Prica is senior research associate at the Institute of Ethnology and Folklore Research and lecturer of ethnology and cultural anthropology at the University of Zagreb. She has published five books: *Tour Subculture: Practice of Symbol* (1981), *Face, Death and Resistance: An Ethnography of War* (with Čačić Feldman and Senković, 1992), *Small European Ethnology* (2001), *Devotions and Materiality: Ethnography of Socialism* (with Čačić Feldman, 2005) and *Post-socialism – Explained to Parents* (in print, 2007).

Ines Prica je viša znanstvenica na Institutu za etnologiju i folkloristiku, a profesor etnologije i kulture umjetnosti na Sveučilištu u Zagrebu. Objavila je pet knjiga: *Omladinska potkultura u Zagrebu: etnografska praksa* (1981.), *Face, Death and Resistance: An Ethnography of War* (sa Čačić Feldman i Senković, 1992.), *Male europske etnologije* (2001.), *Devocije i materijalnost: etnografija socijalizma* (sa Čačić Feldman, 2005.) i *Post-socializam – što je rodilo u školi*, (2007).

Branislav Jakovljević is assistant professor at the Department of Drama, Stanford University. He specializes in modernist theatre and the avant-garde. He graduated from the University of Belgrade and the Department of Performance Studies at NYU, where he also lectured at the Drama Department. He has published in the USA (*The Drama Review*, *PML*, *Theater*, *Art Journal*) and Europe (*Theatre*, *Spain*, *England*, *Sweden*). His current research focuses on the investigation of event in relation to performance.

Branislav Jakovljević je docent na Odsjeku za dramu, umjetnost, Stanford University. Njegovu specijalizaciju je teatro modernista i avangarda. Školovao se na Sveučilištu u Beogradu i na Odsjeku za svjetsku umjetnost, New York University, gdje je također predavao na Odsjeku za dramu. Objavio je na čitavom području na Odsjeku za dramu (*The Drama Review*, *PML*, *Theater*, *Art Journal*) i Europi (*Theatre*, *Spain*, *England*, *Sweden*). Trenutno se bavi istraživanjem događaja u odnosu prema publici.

IZDAVAČI / PUBLISHERS

Centar za dramsku umjetnost / Centre for Drama Art
Prilaz Gjuro Debelića 26, Zagreb, Croatia

Akademija dramske umjetnosti / Academy of Drama Art
Tij matkova Tita 5, Zagreb, Croatia

ADRESA UREDNIŠTVA / EDITORIAL ADDRESS

CDU – Centre for Drama Art

Prilaz Gjuro Debelića 26

10 000 Zagreb

Croatia

Telex: +385 1 480 6178

e-mail: frakcija@cdu.hr

www.cdu.hr

UREDNIK TEME AUTOCESTE ZNANJA /

TOPIC EDITOR FOR HIGHWAYS OF KNOWLEDGE

Davor Frič

UREDNIŠTVO / EDITORS

Mari Babić iglavi urednik / editor-in-chief

Lina Bauer, Oliver Frič, Ivana Ivković, Alca Mladenić,

Goran Sargej Prizmič, Ivana Šajko

UREDNIČKI SAVJET / EDITORIAL BOARD

Ric Altopp, Bajana Činčić, Lada Čala Feldman,

Tomislav Brel, Ivica Bujan, Matthew Goulish,

Agata Jurkic, Florian Madacher, Jon McKenzie,

Hanka Ronce

LEKTURA / PROOF-READING

Sesun Jakopic, Mirena Mladinov (English)

Toni Valentić (Croatian)

TAJNICA UREDNIŠTVA / EDITORIAL SECRETARY

Ana Šebc

ART DIRECTION

Lebostanum

PROGRESS & PRINTING

Kralj d.o.o.

PODRŽAJI / SUPPORTED BY

Gradski ured za kulturu Grada Zagreba

City Office for Culture Zagreb

Ministarstvo kulture Republike Hrvatske

Ministry of Culture of the Republic of Croatia

NASLOVNICA / COVER

Tomislav Jurica Katić

ISSN 1331 - 0100



947713310100061

